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THE NATIONAL THEATRICAL WEEKLY

NOTICE

DUES

FOR THE PERIOD starting October 1, 1920-April 1, 1921, for membership in the

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One of the BIGGEST, INTENSIVE DRIVES FOR MEMBERSHIP ever undertaken by any organization will be launched November 15th, and will end at midnight, December 15th, 1920. This drive will be in charge of a committee of fifty.

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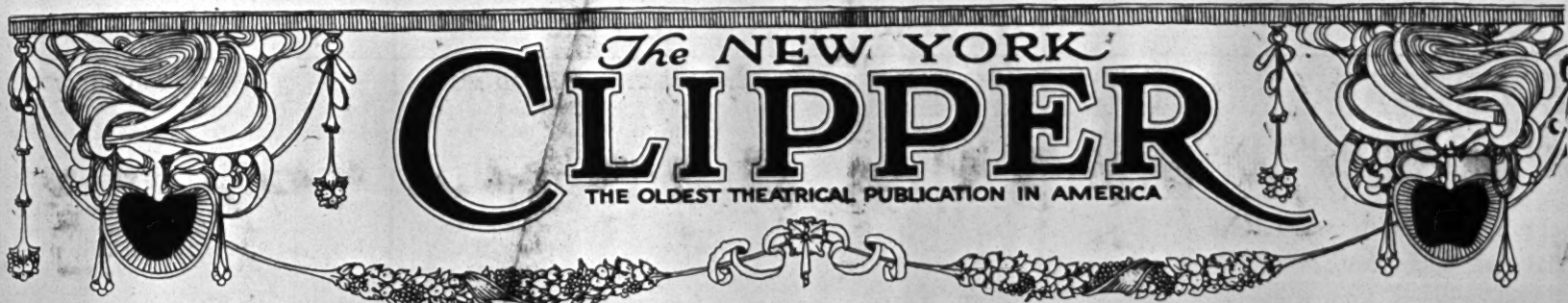
NATIONAL VAUDEVILLE ARTISTS, INC.

to its members.

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Remember, this is being done for you.

HENRY CHESTERFIELD, Secretary,
National Vaudeville Artists, Inc.



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ZIEGFELD AND EQUITY HAVING EXTRA PERFORMANCE TROUBLE

**Disagreement Has Arisen in Boston Over Playing, by "Follies,"
of Additional Show—Ziegfeld Reported Trying
to Put Something Over**

BOSTON, Oct. 25.—Flo Ziegfeld and the Actors' Equity Association are having trouble here over the extra performance clause. Much mystery has been thrown about the entire disagreement and details are decidedly meagre. That it is of considerable importance, however, is attested by the fact that George Trimble, representing Equity, and Lyman Hess, representing Ziegfeld, have both been here within the past week.

Reports concerning the matter are that Ziegfeld is endeavoring to find a way by which he can circumvent the extra performance clause in the Equity contract, feeling that, inasmuch as he pays all of his girls more than the minimum weekly wage called for in the Equity contract, he is entitled to an occasional extra performance without compensation.

It is said that Ziegfeld is supported in this view by Hess, formerly associated with the chorus branch of Equity in a legal capacity and who is thoroughly familiar with both the formidable and vulnerable spots in the Equity contract. Both representatives have been in frequent conferences and Hess has now returned to New York.

Following the departure of Hess, it was reported that the trouble arose as a result of Ziegfeld's desire to give a special performance on Election Day. To this, it is said, the company, especially the chorus, objected, and threats even of a walk-out were uttered. With the arrival of Trimble, however, nothing of this sort developed and he is remaining on the job to see to it that all members of Equity in the company are taken care of.

PAVLOWA DID \$46,000

Pavlova and her troupe of dancers played to \$46,000 at the Manhattan Opera House last week. Not only is this a record week's business at the Manhattan for a show other than grand opera at \$5.00 top, but it is reported to be the largest week's takings that Pavlova has ever played to in the country. She has given special performances at \$5.00 top and has appeared in connection with a performance of grand opera, the individual takings on which have been more than \$7,000, but never before has she played a full week in any theater in this country where the receipts totaled that amount at \$3.00 top.

Pavlova's one-week engagement at the Manhattan was given under the direction of Fortune Gallo, the grand opera impresario, whose San Carlo Opera Company finished a four-week engagement there at popular prices the week before.

Were it not for the fact that George Broadhurst has an iron clad booking contract for the Manhattan for his "The Storm" show, which opened a six-week engagement last Monday night, Pavlova would have remained at the Manhattan another week, where it is believed she could have easily played to \$40,000.

However, she will have to content herself with a return engagement next Spring, following her road tour, negotiations for which are pending between Fortune Gallo, Max Hirsch, Mme. Pavlova's personal manager, M. Andre, her husband, and George Blumenthal, manager of the Manhattan for Mrs. Oscar Hammerstein, who controls the house.

BOBBIE WATSON OUT OF IRENE

Bobbie Watson is out of the "Irene" cast at the Vanderbilt on account of a severe attack of Sciatic rheumatism. He injured his leg in dancing and the rheumatic attack followed.

Ray Crane of the number two "Irene" company was called to New York to replace him.

TIMES SQUARE CUTS PRICES

The new Times Square Theatre, opened recently by the Selwyns, is the first of the big New York theatres to fall in line with the price lowering movement. Commencing on Monday night the price of orchestra tickets was reduced from \$3.00 to \$2.50.

"The Mirage," Edgar Selwyn's play, which opened the house on September 30 in spite of many adverse daily newspaper criticisms continues to do a good business, playing to nearly \$18,000 last week.

ARRANGING A. E. A. BALL

The committee in charge of the arrangements for the annual ball of the Actor's Equity Association, to be held at the Astor Hotel on November 20 includes Constance Binney, Marion Coakley, Walter J. Connelly, William David, John Emerson, Marjorie Gateson, James Gleason, Percy Helton, Sue MacManamy, George Le Guerre, Mrs. Alice Mitchell, Herbert Rawlinson, Blanche Ring, Edith Taliaferro, Genevieve Tobin, Ernest Truex and Morgan Wallace.

"MARY" DID \$25,110

"Mary," the "Man o' War" of the George M. Cohan string of plays, touched New York theatre patrons for the tidy sum of \$25,110 last week. This was capacity for the Knickerbocker Theatre.

SHUBERTS OPENING A COMEDY

Lee Shubert will open "When We're Young," a new comedy by Kate McLauren, in Stamford, Nov. 6. Faire Binney and George Marion will play the stellar roles.

REPORT COMSTOCK-GEST SPLIT

It was reported last week that, following the presentation of "Afgar," Comstock and Gest, its producers, would sever their theatrical partnership relations. Among other reasons given for the reported split is the fact that Gest's name has figured more prominently in the publicity sent out in connection with the spectacular productions presented by the firm, particularly the latest Comstock and Gest production, "Mecca," now holding forth at the Century Theatre.

It is said that F. Ray Comstock has taken exception to the obscuring of his name in connection with the firm's larger activities and on several occasions has rebuked Gest for the manner in which the latter has directed the publicity.

It is said that Comstock may become more closely affiliated with Larry Weber, with whom he recently became interested in the lease on the Little Theatre, held by Oliver Morosco.

Comstock is quite wealthy and is the money man of the Comstock and Gest firm, while Gest looks after the production end. Weber, on the other hand, besides being wealthy, is seeking to acquire a string of theatres throughout the country, an endeavor to which Comstock also has a strong leaning.

When asked about the reported split last week, Comstock stated that no such thing was being contemplated by himself or Gest. However, it is rumored, that, for the last few weeks, auditors have been at work on the Comstock and Gest books. Whether the auditing of the books at this time carries any significance in the light of the rumors could not be ascertained. Comstock is shortly to leave for a three months' vacation in Havana and Florida, where, he stated, he expects to spend the major portion of the Winter.

FILM MAN OPERA DIRECTOR

George Eastman, the film manufacturer and motion picture man, together with Frederick A. Juillard, have been elected to the Board of Directors of the Metropolitan Opera Company.

FAVERSHAM COMING IN

"The Prince and the Pauper," the new William Faversham starring vehicle is coming to the Booth, "Happy-Go-Lucky" ending its engagement there next week.

"DEBUREAU" OPENS DEC. 23

"Debureau," the new piece to be produced by David Belasco, will open December 23rd at the Belasco Theatre with Lionel Atwill in the leading part.

\$3.00 FOR "LIGHTNIN'"

The price of orchestra seats for "Lightnin'" which has had an unprecedented run at the Gayety Theatre, will be tilted after November 15, to \$3.00.

"MARY" NO. 3 COMING

George M. Cohan has begun casting a number three "Mary" company, to play Eastern territory.

DUDLEY'S FURNITURE SEIZED

That a City Marshal last Friday invaded Edgar Dudley's apartment at 519 West End Avenue and seized the furniture, was learned early this week when a return of the seizure was filed by the marshal in the Third District Municipal Court.

The marshal is Hugh McBride, who acted under an order of replevin signed last week by Judge Noonan. The order was obtained by William N. Hechheimer, through his attorney, William M. Waldman.

According to the petition in support of the application for the order of replevin, Hechheimer is the owner of furniture which the marshal seized in Dudley's apartment. The value of the furniture is given as \$850, which amount is claimed in lieu of the furniture.

In his complaint, filed with the papers in the replevin action, Hechheimer sets forth that he became the owner of the furniture last May through a bill of sale which he received from Edgar Dudley, Inc., Edgar Dudley, president.

The furniture seized by Marshal McBride is set forth in the schedule as follows: One grand piano, 1 mahogany green screen, 1 desk and swivel chair, 6 mahogany chairs, 1 mahogany clothes tree, 2 sectional book cases, 1 mahogany table, 1 piece of carpet, 1 piece linoleum, 1 partition, 2 G. W. filing cabinets, 2 pongee silk curtains.

Although the marshal seized the furniture last Friday, the things were not transferred from Dudley's apartment, it was learned early this week. Actual transfer of the property is not necessary, for the present at least, it was explained by the marshal. The order of replevin and the levy restrain the removal of the property until such time as the marshal is ready to do so. Besides, the marshal explained, following the levy, Dudley had his attorney come to his apartment, and from there negotiations were entered into by telephone with Hechheimer's attorney, looking to the ultimate settlement of the action.

So the marshal says he was instructed by the plaintiff's attorney to let the furniture remain in Dudley's apartment under the levy, for the time being. The marshal also stated that Dudley told him that there would be no question about his paying for the furniture as he intended to marry a girl from out of town who is worth more than \$1,300,000 in her own name.

At the office of Hechheimer's attorney, it was stated that, last May, Dudley borrowed money from Hechheimer and gave a bill of sale on the furniture as security for the loan. Various portions of the original loan have been paid by Dudley, it was stated, but, recently, he failed to pay an installment which, it is alleged, became due from the Dudley corporation, the former owner of the furniture, according to the bill of sale issued to Hechheimer and which was filed in the Register's office.

GUILD CHANGING PLAYS

The Theatre Guild production of "The Treasure" will close on November 2nd, and the Garrick Theatre, where the Guild is housed, will be closed for a week while Shaw's "Heartbreak House" is being rehearsed, prior to opening the second week in November. The cast of the new piece has not yet been completed.

ELECTION WILL DELAY CLIPPER

Next Tuesday being Election Day, the Clipper will be one day late in reaching subscribers and newsstands, as all printing establishments will be closed that day, the one on which the Clipper goes to press.

REVUE WAR STARTING BETWEEN LONDON'S BIGGEST MANAGERS

Cochran, Grossmith and Laurillard, De Courville,, All Seeking Material, Ideas and Producers Here for New Productions. Andre Sherri Approached. J. Murray Anderson Signed

That a competitive war is raging at present among London revue producers was indicated here last week by the scramble among them to sign up Americans who have been instrumental in the production of successful revues here.

C. B. Cochran stole a march on his competitors in London by arriving here several weeks ago and immediately getting into touch with J. Murray Anderson, producer of the "Greenwich Village Follies" shows and "What's in a Name?", and signing him to produce the revue that is scheduled to open Cochran's re-built Oxford Theatre around Christmas time. Cochran, by bidding high for Anderson's services, got the latter's signature to a contract even while a representative of Grossmith and Laurillard was en route to this country for the express purpose of doing so.

But when the Grossmith and Laurillard representative arrived here and found Anderson hitched to Cochran, it was learned last week that he began negotiations with Andre Sherri, former Palais Royal producer, who worked, together with Anderson, on several of the revues housed at the Palais Royal. These negotiations with Sherri, if consummated, will result in the latter's departure for London, where he will be expected to put on several new revues the like of which, in point of expense and magnificence, have not been attempted in London.

The average first-class revue produced in London during the last two seasons has not entailed an outlay of more than \$25,000, due chiefly to the fact that, despite the increase in the price of scenery and costumes, which has steadily gone up there the same as in this country, production expenses continue to run much lower in Europe than in this country.

But, due to the keen competition that has developed among London producing managers, all of the revues in which American producers like Anderson and

Sherri will have a hand are expected to entail an outlay of upward of \$50,000.

For example, it is reported that Cochran has agreed to pay Anderson \$3,000 a week for every week the latter remains in London putting on his show. And, since Anderson will be engaged at least five weeks in doing so, it is said that the \$15,000 he will receive for his work, in addition to a royalty for writing the show's lyrics and presenting the "Music Box" number from the "Name" show, is the largest fee ever paid by a London manager to a producer.

Anderson himself has stated that the show he intends to put on in London will cost Cochran approximately \$60,000, exclusive of the amount he is to receive for his services.

It was also learned last week that J. L. Sachs has had a representative here for the last six weeks and that the latter has been buying up the British mechanical rights to a number of novelties introduced in recent musical productions here.

And, having learned what his competitors are doing in this country, Albert de Courville, who recently severed his theatrical connections with the firm of Grossmith and Laurillard, is expected in this country shortly, his purpose being to obtain the services of a first-class producer for several musical shows he contemplates on his own hook this season in London.

Edward Royce, it was learned, has refused several very flattering offers made to him recently by London producers anxious to have him put on a show there. Julian Mitchell came within an ace of accepting a London offer made about six weeks ago, but changed his mind at the last minute.

Not only have American producers been besieged with recent offers from British producers of musical revues, but several of the better known scenic artists, like Joseph Urban and Robert Law have been approached.

"DAUNTLESS THREE" GOOD MOVIE

ATLANTIC CITY, Oct. 22.—Another play headed for the movies was introduced to Atlantic City last night at the Globe Theatre, when the Shuberts presented "The Dauntless Three," with Robert Warwick in the leading role. Annesley Vachell and Walter Hackett are guilty of the dramatic hybrid bearing the penny-a-liner title.

To describe the plot or the story is practically impossible. It is a melange of scenes and incredible twists and turns, emphasized by many disguises and much talk.

It seems that Mr. Drax, the hero, is some sort of amateur detective, who detects for the mere love of adventure, much to the chagrin of the police. He never fails. So he is sent out after a notorious blue diamond which has the reputation of bringing death to anyone who has anything to do with it. At once he sets out to accomplish a number of preposterous achievements which take him to Paris, Bagdad, back to Paris and thence to London. He gets the diamond after being paid 5,000 pounds to get it, and then returns it to the concern from whom it was stolen. A rather wabbly and unconvincing love tale is woven into the story, but the whole, in effect, is "movies."

Estelle Winwood, as Lady Angela, played the part of a high-class crook, with two accomplices of indifferent abilities. She made the most of her task, but it was noticeable that the part tried even her powers and, more than once, the audience was conscious that she was working much more than acting.

Mr. Warwick's acting has taken on that unmistakable posturing which the moving pictures seem to require or insist upon, and, as a result, his work was blatant, crude and wholly unconvincing.

"The Dauntless Three" should have been a scenario instead of a play.

GRAFT IN THEATRE BUILDING

According to Commissioner of Accounts David Hershfield, the owners of theatres which have been built during the last eighteen months have been forced to pay an average of 25 per cent more on the building cost by reason of the activities of the building men's association, now being investigated by a legislative committee.

Already the investigation has revealed that the members of the association first submitted their bids on construction work to counsel for the association and he advised them how to jack up the bid. The system was maintained through a series of colored cards and, assuming that the association was on the level with all its members, the one that put in the lowest bid would be allowed to get the job, but, first he would be advised how much more to ask, as would also, in the same proportion, the unsuccessful bidders.

It was estimated by Commissioner Hershfield that theatre owners alone in this city have overpaid contractors during the last eighteen months approximately \$500,000. The commissioner also stated that the same system prevailed about thirteen years ago, but William Travers Jerome, District Attorney at the time, threatened to prosecute the members association, so it was broken up until about eighteen months ago.

WOODS PUTTING IN STOCK

ATLANTIC CITY, Oct. 25.—A. H. Woods is converting the Woods Theatre here into a stock house, the first production of the repertoire season to be "Civilian Clothes," featuring Vaughan Glaser and Fay Courtenay. It will open on Monday, November 1. One dollar will be top price.

HARRIS HAS GOOD WEEK

William Harris, Jr., announces that "The Bad Man" played to \$12,000 last week at the Comedy Theatre, "East is West," in Boston, to \$20,000, and "Abraham Lincoln," in Chicago, to \$14,000.

DENNIS O'BRIEN SAILING

LONDON, Eng., Oct. 23.—Dennis O'Brien, of the New York law firm of O'Brien, Malovinsky and Driscoll, will sail for New York next Wednesday, Oct. 27; aboard the *Olympia*, from Cherbourg.

"MIKE" OPENS GOOD SHOW

Eugene O'Brien, the Selznick film star, plans a fling at the spoken drama. Michael Goldreyer, formerly the whole works in the A. H. Woods office, who is sponsoring the production of Wilson K. Nixon's new drama, "The Shortcut," last week announced negotiations for the release of the film player from Louis Selznick, as under way. It is expected that O'Brien will appear in the new play when it opens here about the first of the year.

On Friday night of last week, "The Shortcut" was given its first showing at the Columbia Theatre, Far Rockaway, and proved to be a decidedly interesting play in which the author has blended those dramatic elements usually deemed necessary to a successful drama with considerable skill. A thin veil of satire, obviously intended to decry the puritanical tenets of our so-called social system, runs through the whole play, while at all times heart interest is very strong.

It happened in this manner: Bonnie was just a little country girl who had come to the great city. She was very pretty; in fact too pretty, and the men,—we have her own word for it,—followed her, waited in the dark hallway of her boarding house for her and—one can guess the rest. Clifford was a young bouncer, wealthy, of course, and—we have his own word for it,—a rotter.

They met in Central Park. It was very early in the morning. Bonnie was there to end it all. And Clifford was walking to his studio. He found Bonnie crying on a lonely bench. Soon they were friends, that is, she had told him the history of her life and he had given her all his money. It looked pretty soft to him. Then along came a cop and spoiled it all.

Next, we found Clifford in his luxurious studio apartment. He was setting the stage. First lingerie was carefully laid upon an inviting looking bed. Then, a nightie, of course feminine. And then, pajamas, his own. Soon there is a knock at the door. It is Bonnie. In a few moments she has been invited to disrobe. She does, but in another room. Then follows a lengthy conversation, at the conclusion of which Clifford is somewhat undecided as to whether Bonnie is a good girl or not.

The test is somewhat startling. He commands her to go to bed, walks to the North light, pulls the curtains and prepares to remove his clothes. Out go the lights.—One, two, three minutes go by and no sound. Then the bed squeaks and the audience gasps. Another minute of silence follows and on again go the lights showing Clifford fully attired for the street and standing in the center of the room, while Bonnie is crouching at the foot of the bed with the comforter drawn over her head.

And that satisfied Clifford. She was a good girl and, feeling quite like a Don Quixote, he stalks out of the room, leaving her there. But he leaves his keys and about that bit of action hinges much of the exciting moments to come, for, back on the farm, Bonnie had had a sweetheart, now a thief, and, as fate would have it, he had picked Clifford's apartment to pull off a job on that very night.

From there on things move rapidly. Clifford returns to find the other man whom Bonnie tries to shield from the police, and his faith is shattered. But, finally, after she had proved herself to be the true blue little girl that she was, Clifford resolves that the best thing he can do is to make her his wife. And that's how it happened.

Florence Eldridge was excellent in the role of Bonnie. Fleming Ward, however, as Clifford, was disappointing. Eugene O'Brien, it is understood will play this role. William Lloyd, as the crook, gave a capable characterization of the role, while James Boshnell and William Lambert made excellent policemen.

GOETZ OPENING "HERE AND THERE"

WASHINGTON, Oct. 25.—"Here and There," described as an international musical revue, will be produced here November 1 by E. Ray Goetz at the Belasco Theatre. The music is by George Gershwin and Anna Wheaton is featured in the cast.

TRAINER COWS LIONESS

LANCASTER, Pa., Oct. 23.—Thousands of persons who attended the Lancaster County Fair this afternoon witnessed a battle between Rose, a vicious lioness, and Scott Bobbie, an animal trainer, in which Bobbie, though seriously bitten in one leg, fought the lioness to submission with a chair. He then collapsed and was taken to the General Hospital in an ambulance.

The lioness made a leap just as Bobbie was ending his performance in a cage of five lions. The trainer was felled, but dragged himself from the cage, with blood flowing from his limb. As the multitude of spectators watched in awe, the man picked up a chair and re-entered the cage. Although almost too weak to fight he succeeded in beating the lioness back to her corner and then into a smaller cage, in which she was caged away.

"FRENCH LEAVE" INTO BELMONT

"French Leave," with Mr. and Mrs. Coburn, will be presented by Marc Klaw, Inc., at the Belmont Theatre next Monday evening, November 8. The Reginald Berkeley comedy had its first performance in London in July and is still running there at the Apollo Theatre.

"MECCA" CHORUS COMPLAINS

Members of the "Mecca" chorus have filed complaint with the Chorus Equity Association against Morris Gest, claiming that they rehearsed one week overtime, for which they have received no compensation. It is said that seventy-five per cent of the "Mecca" chorus, nearly 200 strong, are Equity members.

HOYT ESTATE AUCTIONED

CHARLESTOWN, N. H., Oct. 23.—The estate of the late Charles Hoyt, the playwright, was sold here at auction this afternoon to Mrs. John Rowe, of Springfield, Vt., who is to occupy it and keep boarders. The first bid was by Frank Bushman, offering \$3,500, and Mrs. E. H. Blodgett raised his figure for Mrs. Rowe. The price reached \$4,600 in a contest between Mrs. Blodgett and Albert Lafontaine, of Springfield, Vt. He stopped when he found that it was for Mrs. Rowe and the auction closed at \$4,600, just \$200 less than what it brought at auction when the present owner bought it when the town placed it under the hammer.

The only thing that would remind one of the place being more than of ordinary interest and that the Lambs' Club were former owners was a lamb hitched to a staple in the side of the casino, known as the "Lambs' pasture." The decoration for the last festivity held in the casino is still hanging, but is faded and dust covered.

The homestead is a town landmark and the birthplace of popular plays like "Temperance Town," "Bunch of Keys" and many others that had wonderful runs in New York theatres. They were rehearsed in the little building at the rear of the house. The older residents tell of the merry times when Hoyt was in his prime and his players were guests rehearsing his plays under his personal supervision.

MORE STATEMENTS DENY THEATRE BUSINESS SLUMP

One from Shuberts and One from Equity Both Assert There Is
No Depression, Although Both Are Accepted as
Having an Axe to Grind

Two new denials concerning the theatrical slump were made last week by persons in a position to know the present status of the business. But Broadway accepted both with a grain of salt, for the reason that, it is said, all of the persons connected with the newest statements may have an axe to grind.

Lee Shubert issued a very lengthy statement in the *New York Review*, the Shubert press sheet. In his statement, he dwelt particularly on "the false reports of a tremendous slump in theatrical business." He waxed sarcastic in his derision of these so-called "false reports" and then stated the following:

"As a matter of fact, there has been no slump in theatrical business at all. There has not been the slightest sign of any slump and there is not going to be any slump. It is different from any other business at all. There has not been the slightest sign of any slump and there is not going to be any slump. It is different from any other business in the world and, even in hard times, when money is tight and Wall Street in a panic, show business goes right on, almost as if it was not affected in the least by general conditions. It has done just that thing in every period of great financial distress that ever befell the country and it will do it again should the occasion ever arise."

Then he went on and compared theatrical business with methods in Wall Street, told of the good effect that prohibition has had on the show business, derided the so-called star system, and, finally, after insisting that the public must have entertainment, commended the ability of the following "young producers" in the field: Arthur Hopkins, John D. Williams, Adolph Klauer, Max Marcin and Brock Pemberton.

The feature in connection with his statement, however, which Broadway was discussing, was the absence of any detailed figures concerning his assertion that "there has not been the slightest sign of any slump." Theatrical men of experience declare that he might easily put the slump stories at rest by delving into the records of his booking department and presenting some of the data to be found there.

For example, declare persons familiar with the show business, it would be an easy matter for Lee Shubert to compare the number of shows that have closed thus far this year with the number that closed during the same period last year. It may be true that more shows have been produced this year than ever before, but it is urged that the proportionate percentages of closings would tell the story.

Then, too, it is pointed out that neither Lee Shubert nor any of the other managers who have issued recent denials did so while the stories of a slump were appearing in the various theatrical trade papers several weeks before any of the dailies had printed anything about a slump. But, just as soon as the *Herald* printed the story on its front page, various managers, including Lee Shubert, got busy with denial.

The "axe to grind" attributed to Lee Shubert in this by men along Broadway is connected with the interesting of outside capital in his various theatrical productions. It is said that the Shuberts are eager to dispel the reports of a slump because such stories tend to scare off the financial interests with whom they do business. And, since the Shuberts do a more extensive business than anybody else, it is quite easy to understand the extent which their own interests will suffer if the stories of a slump are believed. Even if the report keeps a few prospec-

tive producers from producing plays that might have been booked in Shubert houses, a definite loss has been suffered by the Shuberts, for, after all, they made the greater part of their money from the houses they control.

The other new statement is a joint one issued by John Emerson and Frank Gillmore, president and executive secretary, respectively, of the Equity. From the very beginning, the statement fails to carry much conviction, as Broadway sees it, by reason of what appears to be an unfounded accusation against Howard Kyle, secretary of the Actors' Fidelity League. The statement begins as follows:

"A statement exposing the alleged theatrical slump as a hoax upon the public was received yesterday from John Emerson, president of the Actors' Equity Association, and Frank Gillmore, its executive secretary. Both Mr. Emerson and Mr. Gillmore declared that the supposed slump in the theatrical business was entirely fictitious. The entire discussion, they stated, is propaganda engineered by a few reactionary managers apparently supported by Mr. Howard Kyle of the Actors' Fidelity League."

No further proof is offered in the statement that Kyle supported the alleged propaganda. And, since it is well known along Broadway that Equity harbors no sympathetic feelings toward Fidelity, the attack against him in the statement emanating from Equity was taken with more than a grain of salt. In fact, more than a few persons along Broadway, accepted the statement as having been issued, possibly, solely for the purpose of trying to place Fidelity and Kyle in an unfavorable light. The "few reactionary managers" part of the statement was also accepted as being directed at the Touring Managers' Association.

"MECCA" NO WORLD BEATER

The road value of Comstock and Gest's spectacular musical shows was indicated last week in Winnipeg, Canada, where "Chu Chin Chow" played to \$35,000 on the first of what is to be a two-week engagement in that city.

Two weeks ago, in Cleveland, "Aphrodite" played to more than \$100,000 in one week, a record for any sort of show, with the possible exception of grand opera. And, as for "The Wanderer," Comstock and Gest's spectacular religious drama, which has now been holding forth more than three years, this show is even now netting its producers from \$500 to \$1,000 per week in road profits.

But "Mecca," the latest Comstock and Gest spectacular musical show, which opened at the Century Theatre three weeks ago, where it played to \$40,000 on the first week, only got \$30,000 on the week ending last Saturday night.

This seems to indicate that the road will ultimately welcome "Mecca" with outstretched arms, for, in the past, the receipts of other Comstock and Gest spectacular shows have also taken a slump here before they were sent on tour. It is unlikely, however, that "Mecca" will be sent on tour before December.

ARLISS HAS NEW PLAY

George Arliss will appear about Christmas time under the management of Winthrop Ames in a new play, "The Green Goddess," by William Archer, English dramatist and critic.

Mr. Ames has made a special arrangement with George C. Tyler for Arliss' appearance in this piece, described as "a play of adventure." It is to be given first in New York, before its production in London.

"AFGAR" CAST "SET"

HARTFORD, Oct. 25.—The cast selected by Comstock and Gest for the first American presentation of "Afgar," which takes place at Parsons Theatre next Monday night, November 1, will include, in addition to Alice Delysia and Lupino Lane, Frances Cameron, W. H. Rawlins, Irving Beebe, Fay Evelyn, Violet Blythe, Alice Melzard, Gene Barnette, Vera Harting, Gene Caselle, Clara Burton, Gene Gray, Carolyn Reynolds, Oretta Lewis, Betty Williams, Jacque Sage, Alma Miller, Betty Michaels, Queenie Andrews, Louie Blamid, Gene Brown, Agnes D'Assia, Betty Squiers, Henry Hamlin, Paul Irving, Philip Sheridan, Glen Gamble and Guy Collins. The entire production is costumed by Paul Poirer.

The prices for the evening performances will range from fifty cents to three dollars, while, for the Wednesday matinee, the scale will be from fifty cents to two dollars and, for the Saturday matinee, from fifty cents to two and a half dollars.

J. J. ROSENTHAL RESIGNS

CHICAGO, Ill., Oct. 24.—J. J. Rosenthal, manager here for the A. H. Woods' Theatres and enterprises, has resigned his position. He tendered his resignation to A. H. Woods personally, when Mr. Woods was in town last week. Differences of opinion over the way in which the Chicago houses of Woods should be run are said to be behind the resignation.

Rosenthal joined the Woods forces back in 1909 and on several occasions has differed in opinion with Woods. Therefore, it is probable that the disagreement will again be forgotten by both parties.

A. H. Woods left Chicago Friday for a short visit to a nearby city and expects to return during the early part of the week. He has not announced whether or not he would accept the resignation. Neither has he imparted any information as to whom he intends to appoint as Rosenthal's successor.

WILNER STARTING NEW PIECE

"Pagans" is the title of a three-act modern drama scheduled to be placed in rehearsal next week by Wilner and Romberg. Charles P. Anthony is the author and Joseph Schildkraut, son of Rudolph Schildkraut, the Yiddish tragedian, will be the featured player. Frank Lea Short will stage the piece.

Young Schildkraut has attended dramatic school in this city, but, for the last eight years, has been appearing in plays produced in various European cities including London, Paris, Berlin and Vienna. In the latter two cities, he studied under Max Reinhardt and appeared in several of the latter's productions.

ERLANGER LEASES ANOTHER

A. L. Erlanger has taken a lease of the Atlanta Theatre, at Atlanta, Ga., for five years from July 1, 1921, with a privilege of renewal for five more years. A week or so ago he purchased the Mason Opera House at Los Angeles.

Mr. Erlanger has taken this lease of the Atlanta Theatre to protect his interests in the South. The capital of Georgia is now the real metropolis of that section of the country and the Atlanta Theatre is the only place of amusement in the city playing first class attractions.

HOUSE OPENS IN OKMULGEE

OKMULGEE, Oklahoma, Oct. 25.—A new combination structure costing \$500,000 has been completed and opened for business here. It consists of a three-story building in which there is a motion picture and vaudeville theatre seating 2,000, a dance hall embracing 10,000 square feet, a roof garden, refreshment terraces, a beauty parlor and a large swimming pool.

TUREK MANAGING PRINCESS

John Turek has been appointed manager of the Princess Theatre, succeeding R. E. Townsend, who managed the house for more than two years. The latter resigned two weeks ago because of differences he is reported to have had with F. Ray Comstock, owner of the Princess.

SELLING JULIA ARTHUR EFFECTS

BOSTON, Oct. 25.—Personal art treasures, costly oriental rugs, valuable paintings and a multitude of rare knick-knacks which for years have been valued possessions of Julia Arthur, are at present reposing in an auction room of this city ready to be sold as the result of the failure in business of Benjamin P. Cheney, the once wealthy husband of Miss Arthur. In an effort to recoup some of her husband's losses Miss Arthur will again return to the stage this Fall, as she did in 1917 when she made her first reappearance since 1898.

In the Fall of 1917, when Cheney was besieged by creditors, who filed a series of suits and attachments against his property, he found it necessary to assign his estate. Soon after, Miss Arthur, who had retired from the profession at the time of her marriage, made her reappearance on the stage in a patriotic act, which played for a time in vaudeville. She followed this with a play at the Criterion Theatre, New York. The piece, however, did not prove a success and, after it closed, she again went back to the vaudeville stage.

THEATRICAL LAWYER CONVICTED

CHICAGO, Oct. 25.—Edward J. Ader, theatrical lawyer and secretary of the Consumer's Packing Company, together with five other officers of the organization, were found guilty before Judge Evans last week of using the mails to defraud. Ader, with John M. Cantor, Edward H. Troost, Benjamin E. Turner, Rabbi A. J. Messing and Miss Goldie Skolnik, were charged with having sold \$800,000 worth of stock, \$500,000 of which they used in promoting the venture. Most of the money was said to have been collected from members of the theatrical profession. The six found guilty are under bonds ranging from \$5,000 to \$30,000, and face sentences of one to five years' imprisonment.

ARRESTED FOR ROBBING SELF

CHICAGO, Ill., Oct. 24.—Thomas Hughes, manager of the Metropolitan Theatre, reported to the police that he had been robbed of the Saturday and Sunday receipts of the house, amounting to \$1,672, while waiting for an elevated train at Forty-seventh street. He gave a minute description of a tall, rough-looking man. The police deliberated a few hours and then arrested the theatre manager, charging him with robbery. He is being held.

"PASSION FLOWER" DOING BETTER

CHICAGO, Ill., Oct. 24.—Nance O'Neil, in "The Passion Flower," will remain on at the Central Theatre. She is playing to a larger number of admirers than ever before during her previous six weeks and the advance booking of tickets are heavier than any previous time during her visit.

DIVORCES STOCK ACTOR

CHICAGO, Oct. 24.—Dolly Day has, through Ader and Ader, theatrical lawyers, secured a decree of divorce in the Circuit Court from Edward M. Aiken, of the Morgan Stock Show Company.

DOLLY MORRISSEY

It's Miss Dolly Morrissey whose picture is on the front cover of this week's issue of the Clipper. She is sharing prima donna honors with her sister, Stella, in I. H. Herk's "Jingle Jingle" Company, playing the Columbia Circuit.

Miss Morrissey has been starring over the Columbia Circuit for several years. She was with Abe Reynolds one season and with Ben Welch several seasons. She is playing the Empire Theatre, Brooklyn, this week. She is celebrating a re-union of the Morrissey Sisters. Besides Stella, her sister Lottie Morrissey Steiner, who has been at the Winter Garden, Berlin, the past fifteen years, arrived in this country last week for a visit.

Miss Morrissey was to have gone with a Broadway show this season, having been booked by Chamberlain Brown, but cancelled to accept Mr. Herk's offer. It is said that she is the highest salaried woman in burlesque.

ALL NEW YORK HOUSES TO PLAY EXTRA ELECTION SHOWS

Legitimate, Vaudeville, Burlesque, Pictures, Will Add One More
Performance to Routine on Day Ballots Are Cast
—No Advance in Admissions

That Broadway managers are out to get a large share of Election Day coin, became evident early this week when virtually every playhouse in the Times Square area began advertising special matinee performances for next Tuesday and all of the larger vaudeville and motion picture theatres announced midnight shows for that date.

Inasmuch as the appointment of a new national executive has usually been the sign for a marked loosening up on the purse strings on Election Day, and, as the business in Broadway houses is holding up pretty well, it is generally believed that this year should set a new high record for Election Day earnings in theatres.

The vaudeville and picture houses will, in all probability, come in for the largest share. All of the Keith controlled theatres, including the B. S. Moss string, have scheduled three shows for the day, the last one going on at 11 o'clock. At the Palace Burt Levy, the cartoonist, recently returned from England, will announce election returns, together with caricatures of the candidates.

The Capitol, Strand, Rialto, Rivoli and other Broadway picture places will run a late show. The Marcus Loew houses, with the exception of the Reo, an uptown house at 160th street and Broadway and the Victoria on 125th street, it was learned, will not do a late performance because of the fact that the performers do three shows a day anyway, which Mr. Loew considers enough.

Virtually every legitimate playhouse in

the city will play an extra matinee. There will be no departure from the regular holiday admissions. Among these are: "The Broadway Brevities," Winter Garden; "Mecca," Century; "The Skin Game," Bijou; "Anna Ascends," Playhouse; "Opportunity," Forty-eighth Street; "The Mirage," Times Square; "Tickle Me," Selwyn; "The Blue Bonnet," Princess; "The Bad Man," Comedy; "Kissing Time," Lyric; "Little Miss Charity," Belmont; "The Outrageous Mrs. Palmer," Thirty-ninth Street; "The Guest of Honor," Broadhurst; "Little Old New York," Plymouth.

"The First Year," Little; "Enter Madame," Fulton; "Irene," Vanderbilt; "The Woman in Bronze," Frazee; "The Treasure," Garrick; "Honeydew," Three Live Ghosts; "Nora Bayes," Spanish Love; "Maxine Elliott," The Bat; "Morosco," The Greenwich Village Follies; "Shubert," Ladies' Night; "Eltinge," The Lady of the Lamp; "Republic," The Storm; "Manhattan Opera House," Call the Doctor; "Empire," Hitchy-Koo; "New Amsterdam," Mary; "Knickerbocker," The Meanest Man in the World; "Hudson," The Tavern; "George M. Cohan," Lightnin'; "Gaiety," Bab; "Park," Tip-Top; "Globe," Jim-Jam-Jems; "Court," Welcome Stranger; "Cohan and Harris," Because of Helen; "Punch and Judy," The Midnight Rounders atop the Century Theatre, and the "Ziegfeld Midnight Frolic" on the New Amsterdam roof, will offer Election Day specialties.

The burlesque houses will also put on a late show, starting at 11:30.

CONTRACT GETS ADJOURNMENT

A new use for the Actor's Equity contract was found last week when it was discovered that, under certain circumstances, it can be used to obtain the adjournment of a case in court.

The case in question was brought by Helen Link, a dancer, against Lillian Bradley, the agent, for \$200, the same being for two weeks salary at the Blackstone Hotel, Atlantic City, where, Miss Link contended, she had been discharged without the usual two weeks notice. Miss Bradley had booked her into the hotel.

When the case came up in court, Freddy Goldsmith appeared for the complainant and at once asked for the enforcement of a clause in the Equity contract which provides that, even after an action at law has been started, and at any time before it actually comes to trial, either side to the agreement has the right to demand that the question at issue be submitted to arbitration. The court then examined the clause, and, agreeing with that interpretation, adjourned the case until Dec. 8, by which time, however, the case must either be settled by arbitration or left to the adjudication of the courts. Miss Bradley was represented by L. L. Cassidy, of the law firm of O'Brien, Malevinsky and Driscoll.

WANT TO SELL "EVE" PROPS

Creditors of Orion and Colby are going to sell at auction the scenery and properties of "The Temptations of Eve," which stranded last week in Atlantic City. The Packard Shoe Company holds the attachment on the show. Mack Schenck, head of the shoe company, places its loss at \$560. Tams, it is said, is out \$2,000 on costumes, while Nat Lewis is a loser by \$250.

"LULU" GOING TO BOSTON

"Lulu," which was originally scheduled to come to the Central this week, is to remain at the Shubert, Philadelphia, until next Saturday, when it will leave for Boston.

JOHN CUMBERLAND BEATEN

A negro describing himself as Harold Ross, 18 years old, of 17 West 145th street, was locked up early Monday morning in the West 152d street station on a charge of felonious assault made by John Cumberland, appearing in "Ladies' Night" at the Eltinge Theatre, who says that the prisoner struck him over the head with a black jack in the washroom of the subway station at 145th street and Broadway.

Cumberland and another actor, Warren Wyndon, who both live at 111 West 43d street were on their way home after having dinner in Washington Heights Sunday evening. As Cumberland entered the washroom the negro he alleges, struck him from behind. The blow knocked him down, but did not render him unconscious, and he called to Wyndon, who was on the station platform to head off his assailant. Wyndon and Patrolman John Cummings gave chase and caught the negro, they say, at 145th street and Amsterdam avenue.

Dr. Quinn of St. Lawrence Hospital patched up the actor's bruises and he was able to continue on his way home in the company of his friend.

WILL CHASE CONTRACTS

The Actors' Equity Association has engaged James O'Neill, whose duty it will be to see that members are given contracts as soon as they have been engaged for a part, thus freeing the actor from the worry and troubles frequently attached to securing a contract. It is expected that this new service will lighten the work of the claim adjusters considerably.

WANT TO FILM CARROLL PLAY

Earl Carroll is receiving a number of bids for the film rights of "The Lady of the Lamp," of which he is the sole owner and only person able to dispose of same. The piece is looked upon as particularly suited for filming and one offer of \$70,000 has already been made.

"THE MANDARIN" OPENS

SYRACUSE, N. Y., Oct. 25.—"The Mandarin," the drama which Herman Bernstein brought from Europe, had its premier before a large audience at the Weiting tonight.

The play is the most unusual picture of the new science of psycho-analysis. It grips its audience through three acts, a prologue and an epilogue by its most unusual theme and the elaborate staging and mechanical effects. It is probably the weirdest and most sensational play since "The Devil," which had a big run a few years ago. But there seems to be something lacking in its appeal. It leaves its audience with a scene in a madhouse and does not explain away any of the difficulties with which it besets a young Baron, troubled over love affairs and the methods in bringing about his conquests. It takes him through a series of scenes with various types of women. Then the lights go out. In fact the lighting effects appear to be the means of putting the audience in quiet anticipation which remains during the progress of the act to come.

The play takes a young Baron who is not satisfied with his love and places him in the hands of "The Mandrina" who makes everything come his way until he tires of that method and throws off the influence. But he fails and the last act finds him in the hands of a physician in a high state of nervous collapse.

The play probably will succeed through the dynamic acting force of its unusual east. Brandon Tynan has the leading part and is on the stage continually through the five scenes. His work was a revelation. Though hampered by a slight cold, as were several others of the cast, he held the audience in his grasp at all times. He was ably assisted by Marie Majeroni as the mandarin. This capable character actor, for some time with John Drew, was an ideal personification of unnatural powers. His work compared favorably with Tynan, and, in fact his part was as important as the lead at nearly all points in the play.

Then there are Louis Orth, once seen in "The Wanderers," Amy Dennis, and Mme. Helina Bruzonsa, distinguished Polish actress, who portrayed the different types of women with whom the Baron falls in love. The scene with Mme. Bruzonsa was particularly artistic. The situation was tense in the extreme. It was a capital scene, ably done. Another clever bit of character work was done by Barry MacCallum as the artist, husband of one of the women involved in the Baron's galaxy of love affairs.

The piece is a most vivid display of the unusual and with such a stellar cast of actors no doubt will appeal to theatergoers during the balance of the week. Other players in minor parts are Cyril Raymond, Edna Milton, Arthur Allen and Robert Tabor.

Numerous drags, no doubt, will be ironed out, as the producers become more familiar with their respective parts. Incidental music by Fritz Kriesler, was greatly enjoyed. The production will appeal to the higher class of theatergoers.

ACCIDENT HURTS ACT

A peculiar accident on Monday afternoon at the matinee performance affected the reception of the Leightons on after intermission at the Orpheum, Brooklyn. A man coming down the stairs from the mezzanine was taken with a fit and, falling, threw another man down the stairs, the latter twisting his ankle. The noise and rush of attendants to aid the injured men created a disturbance that took the attention of the audience from the stage, thus hurting the work of the two boys.

BLANEYS BUY LEASE

The Blaney Brothers have signed a ten year lease on the Gotham Theatre, Brooklyn. The house was previously devoted to stock, the former lessee having been Cross Patent.

GERALD BACON OPENS SHOW

WASHINGTON, Oct. 25.—"Princess Virtue," presented by Gerald Bacon, opened here last night and disclosed one of the most elaborately costumed musical comedies Washington has seen in a long time. There are, according to the official statistician, ninety-two gowns worn in the production, and the playgoer is not inclined to dispute the statement. There are frocks of stunning beauty, and of designs that will intrigue the fancy of any feminine visitor.

Although by the very lavishness of the costuming that feature of the production is brought perhaps most into prominence, there are many other interesting innovations. In these days it is rare, indeed, to find a musical play in which jazz does not predominate, but "Princess Virtue" has melodious numbers in which jazz has no part and in which even the milder forms of syncopation are rarely in evidence. B. C. Hilliam, of "Buddies" fame, and Gitz Rice, whose sentimental ballads have brought him renown, are the creators of the musical numbers, perhaps, among which "Life Is All Sunshine With You, Dear," will probably prove the most popular in the play.

"Princess Virtue" appears in Washington practically for the first time on any stage. Two presentations were given before the first night here, but it is in Washington that the play is having its real try-out. Naturally, it is not yet a complete production. There are a few things to be remedied, a few others to be built up. On the other hand, many of the numbers are already highly effective, and on the whole comparatively little work will be needed to cast the production into final form.

Carolyn Thomson, the dainty little artiste so pleasantly remembered in "Maytime," has the principal role, that of an American girl transplanted to France as the pet of a doting stepfather. She plunges so eagerly into the gay life of Paris as to alarm her somewhat Puritanical relatives on the other side of the Atlantic and to imperil her stepfather's fortunes. How the awakening finally comes to her that the gay life she has sought is mere pretense, and how she finally accepts the persistent devotion of the third of her three suitors, is charmingly told in the story upon which the piece is built.

Sarah Edwards, as Mrs. Demarest, the grandmother of Liane ("Princess Virtue"), and Jessie Jordan as Miss Leadbeater, the grandmother's companion, have the most effective comedy roles and develop them fully. The thoroughness with which the much-repressed companion turns the tables on the talkative grandmother was thoroughly appreciated by last night's big audience. Charles Hall, as Fontainebleau, the French lawyer, has very little to do in a part that is frankly burlesque, but it would appear that he might, advantageously, be given rather more scope. Richard Ling as the stepfather, Bradford Kirkbride as Basil Crawford, Harrison Brockbank as Baron Tansky and Paul England as Emil Carre portray the other principal characters.

"Life Is All Sunshine With You, Dear," "Down by the Seaside" and "I'd Like to Be a Wave" are the most effective musical numbers as the piece now stands. The first-named might be developed into a rather more prominent part of the play.

PUBILLONE CIRCUS OPENS

Despite riots resulting from a street car strike and the unsettled economic conditions brought about by low marketage on sugar, the Pubillone Circus opened at the National Theatre, Havana, Cuba, last Saturday night to a \$15,000 advance. It is believed the attraction will play to better than \$60,000 on the week.

The Santos Artigos Circus, scheduled to open in Havana on November 1, has postponed its opening date until late in December because of conditions which, seemingly, had no effect on the Pubillone premiere.

KUGEL PIECE OPENS NOV. 1

Lee Kugel's production, "She Needs the Money," will open in Trenton, November 1.

MANY MORE MEN THAN WOMEN FEATURED IN B'DW'Y SHOWS

Majority of Big Hits Have Male Stars in Contrast to Former Seasons, When Actresses Held Biggest Share of Spotlight

Not in many seasons have men figured so prominently in the shows along Broadway as they do this year. In past seasons, more women have been associated with the stellar roles in the shows along Broadway. But this season, strangely enough, the men preponderate in a goodly majority in the matter of occupying leading roles in the plays that are holding forth.

Including the out and out stars, there are at least twenty-six men who can easily be mentioned in connection with stellar roles, whereas no more than twelve or fifteen women, at the very most, can be mentioned, including the stars, as occupying similar roles.

Thus, the following men's names are easily associated with the shows they are appearing in, that is to say, the respective shows gain something definite in dramatic value by reason of their being in it: Arnold Daly, "The Tavern;" George M. Cohan, "The Meanest Man in the World;" Fred Stone, "Tip Top;" James Crane, "Opportunity;" Louis Mann, "The Unwritten Chapter;" George Sydney, "Welcome, Stranger;" Eddie Cantor, Bert Williams, George LeMaire, "Broadway Brevities;" Holbrook Blinn, "The Bad Man;" Frank Craven, "The First Year;" Ernest Truex, "Blue Bonnet;" Frank Tinney,

"Tickle Me;" John Cumberland, "Ladies' Night;" William Hodge, "The Guest of Honor;" Raymond Hitchcock, C. P. Huntley (coupled with Julia Sanderson), "Hitchy-Koo;" Alan Brooks, "Because of Helen;" William Norris (coupled with Edith Taliaferro), "Kissing Time;" Georges Arliss, "Poldek;" John E. Hazard, "The Night Boat;" O. P. Heggie, "Happy-Go-Lucky;" Norman Trevor (coupled with Gilda Varesi), "Enter Madame;" William Kent, "Pitter Patter;" Frank Bacon, "Lightnin';" Charles McNaughton, "Three Live Ghosts."

As against the names of the men mentioned, the following comparatively few women are looked upon as figuring outstanding in the current plays, that is to say, while there are scores of women as well as men who are very important to current plays by reason of the excellence of their performance, those mentioned below appear to be most definitely associated in the public mind with the plays in which they are appearing:

Margaret Anglin, "The Woman of Bronze;" Florence Reed, "The Mirage;" Frances Starr, "One;" Helen Hayes, "Bab;" Alice Brady, "Anna Ascends;" Gilda Varesi, "Enter Madame;" Julia Sanderson, "Hitchy-Koo;" Mary Young, "The Outrageous Mrs. Palmer;" Edith Taliaferro, "Kissing Time."

HODGES OPENS "CUBA" NO. 2

Jimmie Hodges' number two company of "All Aboard For Cuba," opened this week at Stroudsburg, Pa., and will play Dover, N. J., Pittston, Pa., Williamsport, Wilkes-Barre, Easton, Allentown and Harrisburg.

The book and lyrics are by Hodges and the music by Hodges and William Mayhew, who will direct the orchestra en tour.

Jean Tynes, formerly with "Hello Alexander" and "Hitchy Koo," in Irene Bordoni's part, will be featured. Others in the cast are Ollie Hodges, Mary Farrell, Florence Hill, Harry Wallace, Morris Tolen and Pat Rafferty, also a chorus of eighteen. The manager is J. M. Reilly, the advance agent C. W. Finney, who recently closed with the Sells Floto Shows, assistant manager Wm. Backals from the same show, electrician, Challes Freeland, and carpenter, Harry Rankin.

MCINTYRE & HEATH HIT COAST

SAN FRANCISCO, Oct. 23.—McIntyre and Heath, in "Hello, Alexander," has opened a two weeks' season at the Curran Theatre, here to a packed house on the opening night, the receipts reaching \$2100.

The company, comprising seventy-two people, made the jump of over seven hundred and fifty miles from Portland, Oregon to San Francisco. Manager Henry Sayers reports very satisfactory business over the whole route with the exception of Canada. In addition to Manager Sayers, the staff includes Charles P. Salisbury, advance; H. W. Lee, press, and Jack Bell, stage director.

PLAYING TWO BARRYMORE ROLES

Walker Whiteside and Tyrone Power have begun rehearsals on "The Jest," in which John and Lionel Barrymore appeared last season at the Plymouth. The Whiteside-Power production of the play will be seen in all the larger cities except Chicago, Boston, and Philadelphia, which are to be reserved for John Barrymore, who controls the American rights to the play, and will eventually play it again.

LOUIS MANN SHOW CLOSING

"The Unwritten Chapter," in which Louis Mann opened two weeks ago, closes its short run at the Astor Theatre next Saturday night, October 30.

ADLER CLOSES "CUCKOO"

Felix Adler closed his "Cuckoo" show in Stamford, Conn., on Saturday night and brought the show back to New York on Sunday. Adler, who wrote, managed, produced and acted in the show, rehearsed it continually during its short road tour and on Saturday night had it in such shape that not only did it please the Stamford audience and newspaper critic but did enough business to show a little profit on the week.

Eddie O'Brien, who promised to bring the troupe back from its closing point, was not called upon, as the business done during its last three days was sufficient to square up all indebtedness and bring the show back with a clear record.

Adler is planning to re-open early in December with a new cast, costumes and scenery, and believes that the next time out will prove that there is nothing wrong with the "Cuckoo."

In the cast of the show were Grace Peters, Peggy Woods, Dave Ferguson, Frances Ross, Heyman Meyer, Florence Page, Walter Bradbury, Fred Babb, Myrtle Haines, Edith May, Dorothea Lee, Alice Pascal, Ruth Evers, Violet Winton, Ann Somers, Rose Page, Ruth Rider and Peggy Mayo.

\$21,000 IN TWO WEEKS

SAN FRANCISCO, Oct. 23.—The receipts of the two weeks' season of "The Acquittal" at the Columbia, run up to \$21,000. The second week the receipts showed an increased of fully twenty-five per cent over the first week's takings.

MRS. FISKE CHANGING PLAYS

Mrs. Fiske will close in "Mis' Nelly of N' Orleans" shortly and begin rehearsals of "Wake Up Jonathan" the work of Hatches Hughes and Elmer Rice, who wrote "On Trial."

HUSSEY SHOW LOST \$60,000

That Jimmie Hussey and his reported backers, Johnny Dundee, the fighter, and Marty Forkin, dropped upwards of \$60,000 on the "Tattle Tales" show, which closed at the Globe Theatre, Boston, last Tuesday, became known early this week following an investigation of the Actors' Equity Association as to the financial status of the producing combine. Outstanding claims are estimated at more than \$20,000, of which, it is said, about \$15,000 is due the players in back salaries.

The Hussey show is said to have made money, but where it went is problematical. The Equity check-up on the weekly earnings of the show revealed an average gross of between \$10,000 and \$12,000, the best week having been in Pittsburgh, where box-office receipts totalled more than \$16,000. The show's overhead and salary expenses on the week are estimated to have been about \$5,000, the highest paid principal being Rae Samuels, whose contract called for \$1,200 per week.

Back two weeks in their salaries, members of the company informed Hussey last Monday that they were through if the money due them was not immediately forthcoming. Hussey is said to have made a thorough canvas of the Boston theatrical district in an effort to raise funds, but was unsuccessful. The final break came on Tuesday night when the players refused to go on with the show, those having carfare back to New York leaving on an early train.

Members of the chorus who, during the week had pawned what little jewelry and things of value they possessed so that they could eat, were left behind to shift for themselves, it is reported. Several went to F. J. Dempsey, second vice-president of the Stage Hands' Union, who at once communicated with the Chorus Equity Association of this city, informing it of the girls' plight. Dempsey then went to the Colonial Theatre, where the Ziegfeld Follies is playing and there met Lyman Hess, attorney for the American Federation of Labor. Hess agreed to take care of the stranded people until financial aid was forthcoming from the Equity.

Under the direction of Hess and "Pop" Rosenbaum, manager of the "Follies" show, a subscription was started for the stranded choristers. Nearly \$200 was secured. Those who contributed included Carl Randall, Fannie Brice, Ray Dooley, Jack Donahue, Lillian Brodick, May and Doris Eaton, John Steele, Van and Schenck, DeLyle, Alda, Bernard Granville, Moran and Mack, Charles Weninger, W. C. Fields and the chorus boys of the show, who each contributed \$1. Sam Bernard, with the "As You Were" show, gave a check for \$25, while several other members of the company contributed smaller amounts. Frances White and members of the "Jimmie" company refused, it is said, to come to the choristers aid.

A warrant for the arrest of Hussey on the grounds of leaving the company stranded and public charges on the City of Boston was sworn out by officials of Equity, it was stated early this week. Hussey, however, it is said, left town before it could be served.

Before leaving Boston, Hussey gave the Equity members of the company an I.O.U. for their back salary. It is said that he intends to resume his vaudeville booking and that he has given the Equity Association a box-office order for the full amount of the claims against him. As yet, most of the principals have not filed claims, against Hussey. All of the choristers, however, have entered claims with the C. E. A. The complainants and individual amounts of the claims follow:

Rose Le Roy, \$85; Gladys Stockton, \$106; G. Gorman, \$106; Glen Darling, \$106; Lillian Washburn, \$106; Peggy Clendenning, \$85; Florence Donia, \$85; May Reeves, \$106; Mabel Marrow, \$85; Flo Lewis, \$85; May Swift, \$85; Grace Evans, \$106; Wilner Walton, \$106, and Jane King, \$106.

Archie Gottler, who wrote the music for the show, and Howard Johnson, who wrote the lyrics, have sued Hussey through their attorney, Samuel W. Tannenbaum, in the Third District Court, for \$1,000 each, claimed as back royalties. Both contend they have received no royalties on the show since August 30.



JEAN EVOL

THAT DIFFERENT INGENUE

This week playing Hurtig & Seamon's Theatre, New York. Novelty feature with Jean Bedini's "TWINKLE TOES" Company. Personal direction HORWITZ & KRAUS.

VAUDEVILLE

ALL BUT TWO MOSS HOUSES DOING WELL

BIG TIME POLICY A SUCCESS

That big-time vaudeville has not proved successful in two of the Moss theatres, recently merged with the Keith string, was indicated last week by the announcement that the Regent would revert to its former three-a-day policy beginning this week. The Broadway inaugurated a continuous policy a couple of weeks ago. The others are all doing well.

A great deal was expected from the Broadway and Regent theatres. The former house, it was hoped, would wax successful from the transient patronage it would attract. But it failed to amount to very much more than a booking cinch for the big time acts that have played it since September 1, the date on which it changed its policy. Peculiarly enough, the \$1 top scale that now prevails there, also was in operation when the house showed feature pictures in connection with large novelty acts before September 1. And, during that time, the weekly receipts ran up to \$14,000 and there were some weeks when they aggregated upward of \$16,000. Moreover, the profits on such aggregate receipts were large because the expense of running the show was small.

However, since the big time policy was inaugurated, the receipts at the Broadway have slumped considerably, which was admitted early this week by B. S. Moss himself when asked concerning the future policy of all of the houses. He explained that he and the Keith interests were well satisfied with the results achieved by all of the Moss houses, with the exception of the Broadway and the Regent.

It was also explained by Moss that the new policy at the Broadway will be very similar to that which prevails at the highly successful State-Lake Theatre in Chicago, continuous vaudeville running from 12 noon to 12 midnight. There will be eight acts on the bill, each of which will play three performances a day. And since it would be impossible for eight acts to appear three times a day and still constitute a full eight-act program three times a day, two unbilled acts are engaged each week, so that none of the regularly billed acts will have to play four shows a day. The two additional acts relieve such others as would have to play four times a day in order to complete the program.

That the Broadway is situated in an excellent spot was evidenced by the good business it did before it resorted to a big time policy. And the principal reason advanced for its inability to succeed under the new plan is the fact that it is a very old house, with an essentially old-fashioned interior, and, being in the same locality as the thoroughly modern and nationally known Palace, it failed to overcome the magnetism of the greater house.

Charles A. Johnston, former business manager of "Tarzan of the Apes" and "The Return of Tarzan," is shortly to succeed Leon Langsfeld, present manager of the Broadway.

The Regent Theatre, at Seventh avenue and One Hundred and Sixteenth street, was considered one of the most successful small time houses in Greater New York, being situated in one of the choicest localities in Harlem. But the change of policy, from three-a-day to two-a-day, did not strike the patrons of that locality favorably. The result was that, although the receipts since September 1 have not diminished to any great extent, actual patronage did.

This was due to the fact that a couple of good small time houses are firmly en-

trenched in that same locality, namely the Harlem Opera House, with includes big time acts in its split week bills and Loew's Victoria. Also the Alhambra, playing big time.

On the other hand, such Moss houses as the Flatbush, in Brooklyn, and the Jefferson on East Fourteenth street, are doing better business now, under the big time policy, than they did before they were merged with the Keith interests and while they were playing three-a-day.

The new Coliseum Theatre, on Washington Heights, largest of the Moss string and one of the largest in America, is playing to excellent business as a three-a-day house.

NEW ACTS

Florence Belmont and Charles Belmont are opening a new act shortly.

Hockey and Green are reviving "The Strike," and have rewritten the act. It will open shortly with a cast of seven people under the title "The Wives Strike." Jean White, assisted by Billy Jones, is opening in a new act on October 28.

Lew Leonard, recently of Bergman and Leonard, is doing a new singing and talking comedy single.

"Little Stranger," a three-man comedy turn, produced by Eddie Riley and Marty Brooks, opens at Perth Amboy this week.

Phil Taylor has put into rehearsal the new "Revue Comiques," featuring Johnny Walsh, which will open next Monday on Keith time.

Sacks, Woods and Lawson, an old-time act that split last year, after ten years of consecutive playing, has been reunited and is breaking in a new routine of material, prior to opening on the Keith time within two weeks.

Loring Smith and Trixie Hicks, in a new act, at the Grand Opera House, October 25, 26, 27.

"Summertime," a Lewis and Gordon production, recast and featuring "Buddy" Raker, at the 125th Street, October 25, 26, 27.

WANTS MATERIAL

Henry J. Kelly has made complaint to the N. V. A. that he paid Frank Davis the sum of \$100, for which Davis was to write some material and deliver same by last July 19th.

Kelly says that, up to the present time, he has received no material, nor has the money been refunded.

HELENE DAVIS FOR LOEW

Helene Davis, who while entertaining in France earned the name of "Smiles," opened Oct. 18th, for a tour of the Loew time booked by Abie Feinberg after having opened the new Loew house at Memphis, Tenn., as a special feature by request of the Governor of the state of which she is a native.

PITTSBURGH FOR ONE NIGHT

Walter Kelly is going to Pittsburgh for a single performance on Friday night. He is to appear at a private affair given by a wealthy Pittsburgh man who, in arranging with a Pittsburgh agent for a bill, insisted that Kelly be found and engaged for the affair.

CLAIM ACT TITLE

Kate Elinore and Sam Williams have notified Bert Wilcox, who has in preparation an act entitled "Wanted, A Cook," that they hold the copyright on that title, dated August 16, 1920.

FERGUSON GOING INTO VAUDE.

Dave Ferguson, who closed with Felix Adler's "Cuckoo" show on Saturday night, is going into vaudeville in a new act called "Just a Good Woman."

REPAINTING H. O. H.

The Harlem Opera House is being repainted and redecorated in green and gold.

ALBEE WARNS AGENTS ABOUT COMMISSIONS

MUST STAY WITHIN LAW

E. F. Albee last week issued a general letter to agents in which he warned them against the acceptance of anything more than the regular commission for booking acts, upon pain of expulsion from the Booking Office.

This warning, the head of the Keith office feels, is necessary, because agents are likely now and in the immediate future to be tempted to accept something more than the regular commission for such services, owing to the great influx of acts into New York and other booking centers after the books for the season have been pretty well filled up. This condition, he feels, is going to make performers offer unusually persuasive arguments to their representatives which, if accepted, will meet with the disapproval of the booking powers. The latter was as follows:

October 22, 1920.

To Artists' Representatives:

There is a great influx of acts into New York City; in fact, all over the country, now that the season has started and the books are getting pretty well set. There are going to be a great many acts out of work. Naturally, they are going to make every effort to get it and hold out unusual inducements.

The conditions in vaudeville at the present time have gained the respect of the theatrical world as a whole and I trust that representatives will not be tempted by any inducements to secure work for artists other than their regular commissions. A violation of this will mean expulsion from the Booking Office.

E. F. ALBEE.

WANTS TWO WEEKS' SALARY

Elaine Maye, of the former team of Maye and Hambly, is endeavoring to collect two weeks' salary of \$100 a week from Irwin Rosen, the producer of "Kiss Me," "The Song Shop," and the more recent act "Georgette Ltd.," which played the 58th Street Theatre last week.

Miss Maye was booked for the act through Chamberlain Brown, and opened two weeks ago at New Haven, following which Bridgeport, Hartford and Worcester were played, during which time Miss Maye, who was the prima donna, says she was able to collect but one week's salary.

Rosen, she alleges, let her out on two days' notice and she was forced to pay her own railroad fare back from Worcester.

The matter has been reported to E. F. Albee.

KELLERMAN OPENS ACT

Annette Kellerman opened at St. Louis last week with a new act in the nature of a revue. Diving, singing and dancing are featured, Miss Kellerman's billing being "The Queen of the Screen and the Rage of the Stage." Oakes and Delour and Alton and Allen are assisting, and are mentioned in the billing.

HYMACK COMING HERE AGAIN

LONDON, Eng., Oct. 23.—Hymack leaves here on December 15 for America, where he will open a twenty-six week tour of the Keith time at the Alhambra Theatre, New York, on December 27. He was booked by Reece and Bornhaupt, direct with the Keith offices.

REGENT, ROME, CLOSSES

ROME, N. Y., Oct. 25.—The Regent Theatre, this city, booked from New York by Walter Plimmer, closed its doors suddenly on Saturday night.

N. V. A. STARTING DRIVE

The N. V. A. is staging its first membership campaign beginning November 15 and running to December 15th.

The preliminary activities are already bearing fruit for last week, the number of applications received was higher than in any previous week for more than a year.

Approximately 8,000 names are on the membership rolls and it is the aim of the present drive to increase the list to at least 15,000. As an incentive for the present members to get new members, a number of prizes are offered to the women members who send in the largest number of applications during the period of the drive. The prizes will total the sum of \$500, the first being a diamond ring.

The drive will be in charge of a representative committee which will see to it that a number of one-sheets are placed in every theatre, and that all stage managers and door men are furnished with application blanks.

ROBBINS BOOKING BEDINI SHOW

John Robbins is booking the acts at Jean Bedini's Auditorium Theatre, Freeport, Long Island, which is presenting one vaudeville show a week, the performance taking place on Saturday night. Among those who appeared last Saturday were Jack Hanley, McKenty Kids, Freeman and Lewis, Wilson and Wilson, Edwards and Parks, Gray and Graham, Al Shayne, and The Dooleys.

TOM BROWN HAS ACT

Tom Brown is presenting another new act entitled "A Mix-Up," which opens this week. In the cast are Dixie Brown, Edward Kennedy, Joseph Randolph, Robert A. Gillhooly, Roy Cowles, Fred A. McManus and Wm. M. Cooke. Charles Wilshin is handling the booking.

KLEE DENIES CHARGE

Mel Klee has entered a denial against Andy Rice's charge that he took his "teacher" gag. Klee claims that he took the gag from an issue of "Judge," where it was printed as a poem, and illustrated. He exhibited the page from the magazine as proof.

MORRISEY HAS NEW ACT

A new act is in the course of preparation by Will Morrissey and Edward Madden entitled "Going Backwards," which will be produced in a couple of weeks. The company will include five principals and six girls, special scenery and effects.

HAMILTON TO LET LADIES SMOKE

A ladies' smoking-room will shortly be opened in the Hamilton Theatre. This is one of the first of the larger vaudeville houses to inaugurate a smoking-room for the ladies, the Palace having established the precedent.

WANTS TWO WEEKS' PAY

Rose Prevost has filed a protest with the N. V. A. against Henry Bellitt, claiming that the latter discharged her from the act "Going Up" without the customary two weeks' notice or the payment of salary covering that period of time.

WEINGARTEN DANGEROUSLY ILL

Irving Weingarten, contract manager for the Marcus Loew Circuit, is dangerously ill at his home with double pneumonia. It was reported last week that it was necessary to administer oxygen in order to keep him alive.

LOEW AFTER TUCKER

CHICAGO, Oct. 25.—Sophie Tucker is said to be considering an offer made to her by Marcus Loew, calling for a larger salary than she is receiving at present on the Orpheum time.

VAUDEVILLE

PALACE

Beeman and Grace proved to be a very versatile team and a good novelty, making a decided hit opening the show. They play harmonicas, sing, dance, play the piano and skate. The girl looked pretty in changes of costume and the man made an emphatic hit with a one leg back-spin on skates, playing a harmonica at the same time. Took three bows to very good applause and is a sure-fire hit.

Frawley and Louise were one of the few hits in the second spot seen by this reviewer at the Palace. They will be reviewed under New Acts and Reappearances.

Brown and Weston, whom we caught at the Colonial not so long ago were a veritable riot, taking five good solid bows at the conclusion of their exceptionally clever dancing act. The toe work of Jessie Brown is unsurpassed and registered emphatically. Effie Weston, in a wonderful Spanish costume, looked shapeless and danced well, but the orchestra and piano on stage were not nearly together and it's a wonder she could dance at all. This was also noticeable at other spots in the act. The imitation of a pianola by the pianist made a deserved hit for it was quite clever.

Brown and O'Donnell had them in hysterics, getting many legitimate laughs with considerable frequency. The ballad in the middle of the act received an encore. It took three bows to good applause after twenty minutes, which might be cut a trifle. The same material in seventeen or eighteen would be better.

Dugan and Raymond, with their act "An Ace in the Hole," got quite a number of good laughs, an especial punch being a line about the horse of Paul Revere. This is very funny, as well as several other lines the writer does not remember having heard in this act before. Took three curtains to good applause but would go much better at the conclusion if the finish were worked up with a little more speed for a climax.

Following intermission, Adelaide and Hughes, in their second week, more than justified the wisdom of holding them over, for they were as big, if not a bigger hit, than last week. The act is classy and clever all the way through both in the staging, ability, manner of presentation and technic of their art. Nothing superior to the toy dance has been seen either in vaudeville or musical comedy and it finished to a riot of applause and many bows.

Jane and Katherine Lee were a decided hit, taking several bows at the finish and Jane receiving a bunch of yellow chrysanthemums considerably larger than herself. We have reviewed the act in detail several times, but some new material was tried out in "One" that the children do not seem just quite sure of yet.

Mell Klee next did an Al. Herman and seemed to be on the stage for about an hour, dragging out his act and working with little snap. He seemed nervous and was far from the hit he is in Harlem, where class doesn't count as much as material running to the "blue." Klee has adopted the suggestion we made and changed the phrase "Between you and I" to "between you and me."

Now, if he will take another suggestion and eliminate the coarse stuff, cut down his talk about the other acts on the bill, get some new material of his own and work in about ten minutes, he may have an act. He might also note that the chewing gum and "slipped her a chew of tobacco" gag, is not nice, but, if he insists on telling it, to use subconsciously, in place of "unconsciously," as we doubt whether anyone chews gum "unconsciously," even when they are asleep.

The Mizzan Troupe of tumblers closed with Arab formations and ground and lofty tumbling, doing a very short act, with only fair results. H. W. M.

VAUDEVILLE BILLS

(Continued on Page 21)

RIVERSIDE

Nolan and Nolan, man and woman, in a comedy juggling act opened the show. The man does all of the tricks; the young woman, attired in a remarkably short skirted costume, merely acted as his assistant. He did a routine of ball juggling tricks ending up with some hat juggling which is the best thing in the act.

Tony, a young girl attired in the costume of a newsboy or street urchin, played a number of classical selections on the violin. A medley of operatic selections was one of the features of the act which suffered, however, on account of the player's failure to keep to the pitch. This fault was not apparent in "Somewhere A Voice Is Calling" rendered as the closing number and the appealing tone quality displayed in this selection won a solid encore.

O'Donnell and Blair, on third, scored their usual laughing hit in the "Piano Tuner."

Fay Marbe, the musical comedy and picture actress, scored a good sized hit in a number of popular songs and dances. Miss Marbe radiates a charming personality, this combined with her abundance of good looks and vivacious manner was responsible for big applause at the close of her act.

Long Tack Sam, closed the first part with his Chinese novelty act which from the rise of the curtain until the fall is filled with smooth, fast running entertainment. A company of seven support the clever Celestial, and juggling, acrobatic, and contortion bits follow each other in rapid succession.

After "Topics of the Day" in the second half the Misses Dennis, three young girls, modestly and tastefully attired rendered a repertoire of published and special songs. Their voices while not strong are pleasing and the harmony arrangements well sung. The act suggests the lyceum or Chautauqua stage rather than vaudeville yet their attractive manner combined with their well modulated voices carried them over to a substantial hit. The offering will be further reviewed under New Acts.

Arman Kaliz, last seen at this house with Amelia Stone, has a big seven scene allegorical operetta called "Temptation" one of the best staged and most elaborately mounted acts vaudeville has seen in many a day. Book, lyrics and music of the piece are by Sydney F. Lazarus, Paul Parnell and Mr. Kaliz.

Kaliz is Man, and his many temptations, to most of which he succumbs only to be rescued at the finish by Virtue, is the story of the operetta. At the cross roads of life he stands and here is met by Virtue on one hand, Passion on the other. He follows Passion and the various scenes depict the fall of man in the Garden of Eden, his journey with Chance, who after he has lost his all forsakes him and then his experiences with Intoxication. The last scene is the big one and in it are introduced a number of dances as well as one or two songs of exceptional merit. Kaliz in this scene is at his best and sings and acts with much charm. At the conclusion of this scene, with all the maidens of vice arrayed against him, Virtue once more makes her appearance and offers him another chance.

Lynn and Howland, in their quiet conversational act, followed the big Kaliz offering and did excellently. They have a number of bright and new bits in addition to some of the old sure fire stand-by jokes that have done duty many years.

Beeman and Grace in a straight musical act, the woman playing piano and the man a harmonica and ukulele accomplished the unheard of feat of holding the audience in to the finish. W. V.

ROYAL

Betty Martin and Philip Moore opened the show with an aerial act in which they performed a number of clever feats on the rings.

A great deal of talk, during which quite a little comedy is occasioned through the medium of a five dollar bill, put Billy Duval and Merle Symonds over to a good hand in the second spot. The male member of the duo is responsible for the lyrics and music used.

Nat Nazarro and Company were a big hit from start to finish, most of the laughs being produced by a Mutt and Jeff pair of colored entertainers styled Buck and Bubbles. The long boy is a great hooper and also rendered a ballad in good style. The other boy is only about as tall as the piano stool, but he also proved a clever little funster and when seated at the piano took the house by storm through his manipulation of the ivories. The best laugh of the act was occasioned when, with the stage in darkness, the tall boy said "I can't see you Buck," whereupon the little fellow came back with "Well, yuh ain't no electric light sign." A boy acrobat filled in the turn and in some stunts with Nazarro won a fair hand.

Phil Baker and his accordion had little trouble in scoring a hit, while the "stall" in the box, who assists him, also came in for a good round of plaudits through his vocal efforts. Baker has a likable personality and also knows how to sell his goods.

Probably no better female dancers grace the boards in the two-a-day than the Ford Sisters, who, closing intermission, scored one of the hits of the afternoon. Their turn is well presented and a five piece orchestra helped keep the act at high speed while the sisters were making changes in costume.

Lydia Barry opened the second part of the bill and kept the audience in good humor throughout her turn. She tells of a dream in which she has seen a vaudeville show and then proceeds to give the audience an impression of the different acts that appeared on the bill. Her best bit was when she depicted the different characters in a playlet dealing with the eternal triangle, her burlesque antics keeping the audience in a continual chuckle. At the conclusion of the turn, the applause was so spontaneous that Miss Barry was forced to come back with an encore, after which she took several additional bows. In one bit, a "stall" assists from a balcony box. Immediately after he left. As long as he must be there he might as well stay until the completion of the act.

"My Home Town," a playlet by Maude Fulton dealing with the stage, was well handled by Mary Marble and a capable supporting company.

If individual honors were to go to any one act Jim Toney and Ann Norman would be the selection. Toney, with his eccentric dancing and his idea of the "Chicago shimmy" was a riot.

The Beliot Trio replaced Roland Travers and closed the bill with some acrobatic feats in which the two girls scored through their ability to handle heavy weights. J. M. C.

NEW MYSTIC ACT COMING

"Crysomancy" is the title of a new mystic act produced by William F. Jones which will open shortly with Princess Zulieka as principal. The music has been arranged by Nathaniel Finston, formerly musical director at the Capital Theatre, while Louis Bromberg is responsible for the scenic effects.

ORPHEUM

June Salmo, billed as "the daredevil dandy," opened the show. Why the sobriquet of "Dare Devil Dandy," is a mystery, but Salmo is a first rate contortionist who twists himself into all sorts of unseemly positions on the pedestal, trap-eze and floor. His act was not a riotous hit by any means, but it deserved better treatment than was accorded it.

Lexey and O'Conner, on in number two, did only fairly well, the audience still being in an unresponsive mood. They worked hard and their efforts were partly rewarded but not in accordance with their exertions. They sing a little, dance a lot and depend upon that for getting over. They drew a few hands and took three or four bows.

Al and Fanny Stedman, occupying the third position, scored the first real hit of the bill and smoothed the way for Ruth Royce, who followed. Fanny is as clever a comedienne as is to be seen hereabouts and Al is no slacker in getting laughs. They work well together and put over several clever little bits of nonsense for heavy results. Fanny showed that she really can sing when she wants to. They sang a little, clowning a little, danced a bit and acted some travesty bits. They were a hit and deserved to be, but even they could have done better.

Ruth Royce has been a bigger hit on every occasion the writer has ever reviewed her. But on Monday, although she got a reception upon her entrance and hearty laughs throughout the act, she did not finish strong. She is using a repertoire of three new numbers, one old one and a novelty number, rather recent, as an encore.

Larry Harkins and Eddie Borrell, Turk Duncan and Jack Ford, offered a singing and musical act, with a bit of dancing thrown in as extra measure. The act is just a melange of popular and classical musical numbers, interspersed with a few vocal selections. The fellow who sang "the older they get the younger they want 'em" has a very ordinary voice and the violinist's clothes showed a big grease spot, or stain of some kind, over his left knee. This should be watched, as it spoils the effect of the entire act.

The Leightons, two men, have a clever act, but on Monday, suffered failure as the result of peculiar circumstances, which, unforeseen, directed the attention of the audience away from them to the back of the theatre, where a slight accident had taken place. The boys tell a few stories to lead up to their singing and then deliver some blues numbers of the real "bluey" kind, in regular "blueish" fashion.

Valeska Surratt was the attraction here this week. When this act was written, it was either intended to create a morbid drama or a rollicking farce, which is a matter of conjecture. However, the act as it stands is one of the most laughable farclets we have seen in vaudeville for a long time, and it seems that, realizing this, Miss Surratt and her players are treating it that way. Their treatment is successful, the act being a laughing hit.

Santley and Norton have a novel opening in which they talk about having been separated for a year or so and agree to be reunited and do a vaudeville act. They do so, the act consisting of some songs and hokum bits. They are using, as an encore number, a French bit, originated by Masters and Kraft in "Buzzin' Around," although their version of it is slightly different, being worked without the aid of the female of the species. They did fairly well, the position being too far down for them, especially after following Miss Surratt.

Klutings' entertainers, four footed performers with human intelligence to a certain degree, closed the show with an exhibition of training and thinking ability that amused and proved educational.

S. K.

VAUDEVILLE

COLONIAL

Frank Wilson's bicycling, especially the no-hand riding backwards and forwards, was a distinct hit, Wilson bowing to much emphatic and continued applause at the end of his act.

O'Rourke and Adelphi picked them up where Wilson let off and never dropped them for a minute. The act is much the same as when reviewed last season, with the exception of a couple of new numbers and a resplendent gown worn by Miss Adelphi. It was of metallic cloth of blue, with blue tulle and a sequin of silver beads and brilliants. Miss O'Rourke can certainly put over numbers, especially "Blues," and is right there with a refined shimmy. Miss Adelphi has some attack on the piano and the two put over a double number very effectively. Took four bows to emphatic response.

Thomas E. Shea did scenes from "The Cardinal," "The Bells" and "Dr. Jekyll and Mr. Hyde." He played the "ten, twenty and thirty" a number of years ago in these same plays. It would be obviously unfair to compare his "Bells" to that of Henry Irving, who made a classic of it.

Lane and Morton, after a published number, gave vent to a memorable collection of "hokum" and horse-play. The gag about dreaming of eating shredded wheat and waking up to find half the mattress gone, was "released" years and years ago when Johnny Kernell and others told the same gag about eating flannel cakes and waking up to find half the blanket gone. Truly "history repeats itself."

A ballad was next nasalized by the straight, the near-comedian leaning against the proscenium arch and bawling out a lot of rough attempts at comedy, and "mugging." That one about his partner's "father being so lazy that he married a woman with five children" should be censored instantly.

"All on account of a boarder" has been told all last season by several acts and the \$2.00 being stolen is very old stuff. The prize for the ugliest face and "he wasn't playing," was printed in the Ladies Home Journal when Curtis first was editor. A double number, "Bring Back Those Old Bygone Days To Me," was put over well at the finish. The comic has a good singing voice and used it to advantage.

Ruby Norton, with Clarence Senna at the piano, closed the first half and is billed as singing special numbers, although "Butterfly" and "Giannina Mia" are used. Miss Norton is an attractive looking blonde and wore several effective gowns. She opened with a special song that proved a neat initial number entitled "I'm Glad You Did Just What I Told You To." As Miss Norton went into "Butterfly," there was a disturbance in the gallery that was quickly quelled, but we certainly give the singer credit for she continued with no obvious annoyance and was rewarded with a good hand. "Lindy and Me" was put over well, as was also "Rosa Was a Spanish Coquette." "Giannina Mia" was put over well in strong voice for a close, to considerable and emphatic applause Miss Norton taking five bows. Clarence Senna registered with a couple of piano selections.

Sam Hearne, in the same act that has been reviewed several times, hit them just right following intermission and responded to considerable encouragement with an encore, which was a hit.

Rooney and Bent received a reception when their card was flashed and individual receptions on their entrance. They certainly are a hit at most houses and this was no exception. Rooney's dancing, Vincent Lopez and his band, and particularly the dancing of Marie Kavanaugh and Paul Everett, in that last dance, was a terrific riot.

Lynch and Zeller, assisted by Pat Rooney, who clowning and got many laughs, did very well to the walk-out.

H. W. M.

SHOW REVIEWS

HAMILTON

Another long bill at the Hamilton this week necessitated the cutting of "Topics of the Day." Even then it was eleven-thirty when the last turn had finished. The Randalls opened with some sharp-shooting, many of the shots being made from points of vantage out front.

Dancing to a great extent featured the program, the first terpsichorean turn being that of the Follis Sisters, who, in addition to their stepping, rendered several songs effectively.

"The Little Cottage" is rather a clever miniature musical comedy, being composed of three versatile principals and ten chorus girls above the average seen in acts of this style. All of the girls sing well, while their unison in the dancing numbers is especially noteworthy. They also display a number of stunning costumes. The music is good, especially "The Little Cottage" number, which serves to open and close the act. Goldie Collins, the ingenue, is pretty and, in addition, is a graceful dancer and sweet singer. Frank Sinclair and Cliff Dixon, the other two principals in the piece, also handle their respective parts in a capable manner.

Raymo and Rogers, with a combination of old and new gags rendered in Italian dialect, touched the funny-bone of the audience and won laughs from start to finish. One represents the illiterate type of Italian and the efforts of the other to strengthen his vocabulary was the basis for most of the laughter.

Ralph Riggs and Katherine Witchie won applause honors for the first half of the bill. Two graceful and artistic dancers are they and their offering is presented in a highly commendable manner. Five scenes are depicted, the last, representing a Gypsy camp with a Spanish castle for a background, proving the most effective and in itself winning a round of applause. Jacques Rabiouff conducted the orchestra during the turn and also registered with several violin solos during the interludes.

Bert Errol, with his Tetrassini voice and his stunning exhibition of gowns, went over to one of the hits of the bill. Errol is a most popular impersonator of the female of the species and, aside from being artistic, can also be funny without being crude or vulgar.

The reported financial troubles of Willard Mack did not seem to affect his interpretation of a highly polished crook, who sets a married couple on the right track just when a domestic tragedy appears at hand. Mack, in his playlet, "Crooked Advice," received a most cordial and enthusiastic reception and easily registered in the hit column. Miss Barbara Castleton and a company of two make up the rest of the cast.

Mary Haynes went on after eleven o'clock, but she started with such a bang and kept in such high speed that no one in the audience walked out on her. With her songs and character impressions, she scored emphatically and although on at a late hour had to respond to the applause with an encore. Miss Haynes is a clever comedienne and almost worked the house into a scream.

Laura and Billy Dreyer are two very graceful dancers but there turn entails nothing more than the usual routine. The stepping of both, however, won the approbation of those who saw the bill out to a finish.

HAMPDEN ADDS "SHREW"

WASHINGTON, Oct. 21.—Walter Hampden, who is giving two weeks of Shakespeare here, has added "The Taming of the Shrew" to his repertoire, which includes "The Merchant of Venice" and "Romeo and Juliet."

ALHAMBRA

Burt and Florence Mayo opened the show with their novelty acrobatic turn, presenting an interesting aerial performance that thrilled and delighted.

El Cota, xylophonist, is something more than merely a musician. He is a salesman and a silent comedian as well. He sells his material at a premium and the audience is eager to buy.

Beth Berri, "California's Own," was the third morsel of vaudeville relish to be served. She is a comely, dark-haired daughter of the land of the Golden Gate and offered an unusually good "flirtation" dance act in which she is assisted by Jay Velie and Paul O'Neill. Velie, who does most of the vocalizing, stands in concert or chataqua postures, which make him look awkward, a fault easily corrected.

Miss Berri's dances are distinctive, possessing a style and grace peculiarly her own. She has a shoulder movement that is reminiscent of Dorothy Dickson. She has looks, form and ability, added to which is a winning smile and personality. O'Neill looks well from the front, works easily and is a capable partner. Velie, too, has ability, but evidently is unused to the vaudeville or musical comedy stage. The act needs just a little polishing yet.

Fallon and Shirley, the former at one time with Russ Brown, the latter of "The Shirley Sisters," offered a singing, talking and dancing turn, the purpose of which is to gain laughter. Fallon works much better than he did when last we saw him and shows signs of improvement. He handles his material, some of which is very bright, well. Miss Shirley plays straight for him and also dances and sings a bit, including in her repertoire the "singing waitress" bit from the old sister act.

Clark and Bergman did their bit, took their bows and then very quietly made their departure. Their act is practically the same as it was when last the writer viewed it some weeks ago, only that Bergman has improved still further and is now doing ad lib comedy.

"Not Yet Marie" opened after intermission. Charles B. Maddock has his name on the programme as the presentee. We always thought Maddock could do better stuff than this, a common small time girl act that depends upon the personality and ability of one comedian to get it over more than anything else. There are some gorgeous costumes and hangings that must have caused a large investment. The act turned out to be nothing short of a personal triumph for William Edmunds, who worked hard with a thankless part. The girls are rather pretty in the aggregate and by their lonesomes and are easy to look at in their abbreviated yet careful costumes. Much money has been lavished on expensive and unlimited wardrobe. Snappier material is needed, however.

Kranz and LaSalle, next to closing, did the usual Kranz and LaSalle show, taking all the applause honors. Some of their material is very bright and requires a little thought. Their singing was good and their imitations of famous dancers won large hands of applause. They were the hit of the show.

Roy Harrah, assisted by Mary Speer, in a skating act, closed the show and held his audience very nicely. Miss Speer has a good figure and is easy to look at from front. Harrah and she did some solo and double fancy skating that was appreciated. They would have done much better in another spot. Harrah should stop making comedy speeches, as his voice is far from a speechmaking voice. S. K.

BEATEN AND ROBBED

OAKLAND, Cal., Oct. 23.—Mrs. John Conroy, known in vaudeville as Mrs. Jack Baxter, of Sid and Bea Baxter, was set upon by a thug, brutally assaulted and robbed of \$12 and a diamond ring while riding in her machine on the boulevard near Seminary avenue here. She was returning from visiting a friend at Havenscourt and as she passed through a deep clump of trees, the thug jumped on the running board of her machine, thrust a gun into her face and forced her to drive to a vacant lot. She was then assaulted and robbed.

Miss Baxter, who is pretty, obtained considerable notoriety through her efforts as a picket during the last White Rats strike in New York when she was arrested for picketing the Loew houses.

MANAGER'S WIFE INJURED

SAN FRANCISCO, Oct. 23.—Peggy Le Hay, wife of Roy Stephenson, manager of Pantages Theatre, was seriously injured when an automobile in which she was riding collided with a taxi. She was on her way to fill a singing engagement at the Valencia Theatre. Miss Le Hay suffered from sprained back, five broken ribs and several lacerations.

COCHRAN WANTS 'SON-DAUGHTER'

Lenore Ulrich may appear in London in "The Son-Daughter," in which play she is now playing in Boston. Charles B. Cochran has started negotiations for the presentation of Miss Ulrich and her play at one of his London theatres at the close of the present tour. The proposal is being considered by David Belasco.

PAVLOWA DANCER MAY ENTER

Joyce Cole, fifteen-year-old dancer from England, who has been detained by the immigration authorities at Ellis Island because she had no relatives to claim her, has been allowed entry into the United States. Mme. Pavlova, in whose company the young dancer is to appear, gave a bond of \$1,000.

MORE ROOMS AT REGENT

Four new dressing rooms, fully equipped, have been built at the Regent Theatre to accommodate the larger number of acts played at this house by the recent change of policy. The alley space was utilized and a wall of the theatre broken down to make the alterations possible.

DE FOE HAS NEW AIDE

Quinn Martin has been appointed assistant to Louis De Foe, dramatic editor and critic of the morning World, replacing L. B. O'Shaughnessy, who resigned to become manager of Henry Miller's company playing "The Famous Mrs. Fair."

CLAIMS THE NAME IGNATZ

Charles Wilkens, of the team of Wilkens and Wilkens, has complained to the N. Y. A. against Baroness de Hollub, formerly billed as Hattie Lorraine, of Lorraine and Crawford, because she is using in her act the word "Ignatz."

BOOKING MARION HOUSE

CHICAGO, Ill., Oct. 24.—The Indiana Theatre, Marion, Ind., is now being booked by Glenn Burt, of the Western B. F. Keith offices, in the State Lake Building. It was formerly booked by the Unity Vaudeville Agency.

"CIVILIAN CLOTHES" CLOSES

The company, headed by William Courtney, that was presenting Oliver Morosco's production of "Civilian Clothes," the play by Thompson Buchanan, closes next Saturday, Oct. 30.

LAMONTS' BIRD ACT SAILING

Lamonts' Cockatoos and Macaws, bird act, will leave for Havana, Cuba, this month. Following their tour there the Lamonts will go to South America.

VAUDEVILLE

PROCTOR'S 125TH ST.

(Last Half)

The Nagyfy's, in their fire eating act, opened and went over well at the supper show. The man, in a beautiful Mephistoan costume, certainly looked like the devil.

Franklin and Firmin followed, using Miss Franklin's songs and getting good results. "Pretty Little Cinderella," seems to stand out well as does Miss Firmin's piano attack and manner of playing "Blues." "In the Olden Days," a new number, was used to close. It does not seem as strong as their former closing number.

Dameral and Vall, in a new act "At Location," will be reviewed in another column.

The Van Brothers, to an almost empty house, had a hard time getting their comedy over, but got by with their saxophone playing. Some of their material is not exactly new, especially the Chinese money-washer gag that they use extensively. But it may be unfamiliar to this generation of theatre-goers. The straight man is a neat dresser and good worker and if the comedian would use a make-up of some sort or other, his points would get over better.

Harry Bulger and Company were next and had a hard place to work this sort of an act.

Quinn and Caverly followed with some of the same style of talk that Thomas and Quinn did years ago and some different material regarding the buying of lots. A special drop shows the lot purchased to be surrounded by swamps. Years ago, Thomas and Quinn were a riot on the big time, but styles have changed in vaudeville as well as in clothes and the methods of other days fall in this era, because things have advanced not only in price, but also in "punch." Quinn might omit the line, which is not funny, "You're a hell of a real estate man."

Buckridge and Casey, with the "and Co." still in the act, though unbilled, were a decided hit in the closing position. The act is almost the same as seen here last season. They certainly put over their songs and dances and Gladys Buckridge works hard, looks well in several changes of costume and is there with the "Shimmy," doing it as well, if not better, than any this writer has ever seen.

H. W. M.

HARLEM OPERA HOUSE

(Last Half)

Jimmy Flynn, in pleasing voice, sang several published numbers to good results. The Three Spanish Goldinis, with a bright, snappy and clever act, were a hit. See under New Acts.

Bill Connery used an Irish number for his initial effort, entitled, "Hold on McCarty," and put it over with force. Some stories were told, mainly of happenings on the other side during the war, he speaking French rather well for an Irishman. A number of laughs greeted his efforts, although he told several old babies. The white pigeon, Holy Ghost story, might be omitted on account of its age and because it may offend the more religiously inclined auditors.

The recitation "Yanks" is of doubtful value, not being especially well written, although it received a hand. Some more stories were then told and "Madelon" used for a close. Three bows resulted but poor judgment was displayed in the taking of an American flag waving encore, with the song, "We Know We've Got the Best After All."

Leonard and Willard, in a special set showing a hotel lobby, although the hangings did not give one much of an impression of a hotel, have a line of talk well put over that went for laughs. The girl was attired in mauve colored net over a foundation of the same color and the man in gray. The goat eating the cock's feathers and giving cocktails, was original with Ezra Kendall. The falsetto note used at the finish of a published ballad, by the man, showed poor judgment. The number would have got over much better otherwise.

"Will you be true to me while I'm gone; yes, but don't be gone long," is an old burlesque gag and "Just washed my neck and can't do a thing with it," by the girl, is poor taste. An Irish number by the girl went over and the finishing song, particularly the dance, put them over nicely to three bows.

Porter White and Company, in a cleverly written sketch, "Scandals," with many twists, turns and surprises in the plot, were a hit. The part of the attorney, disguised as the irate husband, was exceptionally well played, and the other parts cleverly handled with the exception of the lead. Porter White was effective as the man from whom a play had been stolen. The act was a hit and took several curtains.

Nestor and Haynes, who will be reviewed under New Acts, were followed by Billy Hart and Circus Girls, in the same style act that Marie and Billy Hart did for years. The four girls used now looked neat in several changes of costume and put over songs and dances, including the Shimmy.

H. W. M.

SHOW REVIEWS

CITY

(Last Half)

James and Jessie Burns opened the show with a series of feats performed on the wire. Their ability to balance themselves in mid-air, met with the appreciation of the audience, as they won a fair hand.

Mason and Bailey, two blackface comedians, scored one of the hits of the bill with their comedy singing and dancing.

"In Wrong," a comedy sketch, dealt with one of those mix-ups wherein a hotel guest gets into the wrong room. This particular room is occupied by a young married couple who have just had their first quarrel. Hubby leaves for a few minutes and, while he is gone, the bride decides to go to sleep. Shortly after, a ro-tund inebriate enters and climbs into the adjoining bed. The situation becomes more complex when the hubby returns, followed soon after by the entrance of the unwelcome stranger's wife. The action of the piece is rapid, the laughs come fast and the parts are well played.

Rita Shirley was well in several singing numbers and changes of costume, the changes being made in view of the audience. One of her best numbers was a kid song, while a jazz air, followed by some steps for a close, brought forth a salvo of applause.

"The Revenue Man," a comedy skit depicting the trials of a prohibition officer and his negro assistant in the moonshine district, proved the medium for a great deal of laughter. The chap portraying the negro handled most of the comedy and did it in a capable manner. While both are inside of a moonshiner's hut an attack is made on them. The blackfaced member of the team, armed with two huge razors, goes out to meet the enemy. He returns with several immense flasks marked "Gin."

Ryan and Lee cleaned up with their nut comedy singing and dancing. Comedy is the keynote of the act and the audience was kept laughing at the efforts of Lee to educate Miss Ryan. The latter is an exceptionally clever little comedienne and a sure-fire hit. A burlesque on the so-called modern dance proved a knockout and sent the duo off the hit of the bill.

Maurice Burkhart has a most entertaining manner of submitting his songs and registered. He has a good voice, a pleasing personality and brought forth a number of laughs in an impression of Sam Bernard.

A most beautiful and effective closing act was offered by Brenk's Posing Horse.

J. Mc.

PROCTOR'S 23RD ST.

(Last Half)

Demarest and Doll, and Ryan and Moore, were out of the bill and Baldwin and Sheldon, and Lyle and Emerson took their places.

The bill was opened by June and Irene Melva, a couple of youthful musicians who played on xylophones and unmusical bottles. The xylophones had highly polished copper resonators. Both girls are brunettes, one was dressed in white with blue ribbons and a basket of flowers ap-pliqued, the other in lavender. They played classical and rag selections to fair returns. The whiskey and wine bottles filled with water to different volumes, have not been used around here for some years.

Baldwin and Sheldon, two man act with a piano in "one," sang published songs with special material intervening in the form of continuity written to music. They worked hard but did a Brodie, although they tried to steal a bow.

Robert Hy, Hodge and Company, in a sketch, interested mainly through the characterization of an old attorney by Hodge. It was a clever piece of character work, despite the emptiness of the sketch and the time worn idea of the plot. Lyle and Emerson, reviewed several times in these columns, were next and went over nicely.

Mabel Burke and Company, the "and Co." meaning Gertrude Sears, have changed the act around, especially the opening and much to the detriment of the offering. The new opening was sung badly by Miss Sears and is, at best, very much inferior to the former arrangement. Miss Sears' attack on the piano is very negative. She could observe the Wilton Sisters or Maida Firmin of Franklin and Firmin, to advantage.

Belle Montrose was a hit with her delightful naïveté and clever act. A line about McSwiney is right up to the minute and quite good. Some punch also was in her answer to the drummer, who says "You don't know what you do want," Miss Montrose answering "You couldn't do it if I did." An emphatic hit.

Yip Yip Yaphankers closed the show. They have been reviewed before.

H. W. M.

PROCTOR'S 58th ST.

(Last Half)

Morton, Jewell and Company, have a rather clever opening act. Two men and two women show extreme versatility, ranging through song and dance to feats of juggling. One of the women, in an impression of a drum-major, scored heavily, while a close wherein she sings while the other woman and two men juggle Indian clubs about her, sent the act off to a good hand.

Adele Oswald, in the second spot, was a hit with her song characterizations. She has a clear sweet voice and a clever manner of presenting her numbers. She takes the audience on a sight-seeing trip through New York via the medium of song, thus giving a chance for a Chinese number, a Broadway number and an impression of an East Side woman. An encore was demanded in which she gave her impression of a soubrette singing a baby song.

Billy Wilson and Company offered a comedy skit which served well its purpose of making the audience. Wilson portrays a negro desirous of getting a job with a female detective bureau. The woman head of the agency attempts to find out how good a detective the negro would make. Some clever comedy ensues which culminates with the woman demanding a fee and extracting Wilson's last dime. The latter then turns the tables by declaring "herself" to be a woman Federal officer, which results in some more comedy for a close.

Miss Bert and Sue Kelton are two versatile young women, who, with music, song and comedy, were a hit from start to finish. Both are clever musicians, one playing the slide trombone and the other the cornet. One of the duo, in an impression of Charley Chaplin, was a riot and followed this up with an idea of "Frisco."

Charles and Madeline Dunbar, with their animal funology, also had things pretty much to themselves and registered with their delineations of different animals.

"Georgette, Ltd.," a revue featuring Al Fields, showed a sextette of show girls, a great deal of comedy and some catchy music. Most of the fun is caused by Fields, a boardwalk chair propeller, accepting a position with a modiste. The girls exhibited some striking gown creations. Fields handled the comedy in a capable manner, while the juvenile appeared to advantage in several songs. One of the hits of the piece was the dancing of a little blonde-haired girl.

J. Mc.

KEITH'S JERSEY CITY

(Last Half)

Sansone and Della opened the bill with a novel routine of strong arm and endurance stunts. Unlike the famous vamp of ancient Judea, Della does not seek the undoing of her partner, but rather, contributes no small part to the success of the act. It might be noted that Sansone does not spell his name like that of the Bible's strong man, perhaps because he is nearly bald. However, after witnessing his various stunts, one is inclined to disbelieve the traditional adage that in half there is strength, for, more than once, Sansone achieved feats of almost unbelievable muscular endurance.

Thornton and Holland, in the second spot, got away to a good hand, which they well earned. See New Acts.

Saxton and Farrell, following, had everything their own way. Their act, which might be described as "the troubles of a variety singer and a house electrician" contains a wealth of comedy situations, well worked out and equally well handled. We would like to have heard more of Miss Farrell in song. She has a voice admirably suited to the singing of blues or rag numbers. Saxton also has a fair voice. This act scored a good hand.

Nellie King and Company next presented a skit of marital difficulties. This is a well written act of the petite musical comedy order. Miss King is a charmingly pliant young lady who sings well and dances the same. She is supported by an excellent company. The entertainment value of this act could be heightened considerably, however, if Miss King would invest in a new drop for the first and final scenes. The setting now in use has grown somewhat shabby and is hardly in keeping with the well modulated settings of the second scene.

Robins, the musical clown, is undoubtedly a favorite at this house. His name was greeted by considerable applause. That he is really funny none can deny. However, his various imitations of orchestral instruments is not overly good. This act is pure hokum, but is handled in an artistic manner. Robins scored one of the hits of the evening.

Delmar and Compton Sisters closed the show, getting but slight applause. This is a dancing turn of uneven tempo and entirely too long.

E. J. H.

VICTORIA

(Last Half)

Delite Sisters were not quite as delightful as their name might suggest, yet it must be said in all fairness to them that they sang prettily and might have scored better than they did if they had appeared further down on the bill.

Powers, Marsh and Delmer are three men. They sang old ditties and ballads and two of them strummed a piano. They also tried to exude humor, but their collective attempts to provoke laughter might be reckoned nil. Yet their offering evoked applause. In fact, they scored beyond any other act on the bill. Probably the tenor, more than either of the others, helped the act to score so signally, for he has a pleasant voice for the rendition of ballads.

Martha Russell and Company presented an interesting little playlet called "The Neighbor's Wife," which had to do with a wife who, following her dead mother's advice, which comes to her in a vision, stops nagging her erring husband and wins back his love. Miss Russell acted well.

Huyler and Bann, two men, the former of whom works in female attire, attempt to emulate the well known Savoy and Brennan act, but the latter act has nothing to fear from the competition. To begin with, Miss Huyler hasn't the effulgent spontaneity of Bert Savoy and also lacks the latter's subtle sense of burlesque values. He relies entirely upon the vulgarity of his quips. Bann is a dapper little fellow who sings in a small thin voice. The elimination of most of the "Dams" that Huyler utters, as well as the excision of the chewing gum quip, would, undoubtedly, help the pair score much better than they did. As it is, they provoked laughter with their gags, but no warm handed applause followed in their wake.

The Molera Revue is one of those conventional operatic acts that will find a great deal of favor in some houses and very little in others. Nothing new or especially artistic is contained in this act, except that one of the women has a sweet soprano voice. For the rest, there was a piano solo played by one of the men, Liszt's "Hungarian Rhapsody," which is frequently played much better in vaudeville even by jazzbos. The act was liked at this house.

M. L. A.

MT. VERNON

(Last Half)

Pierce and Goff, two girls, presenting a melange of melody on various instruments, opened the show and scored emphatically. The girls play well and have routinized their numbers nicely. They started the show going with the proper amount of pep and set a pace which the other acts followed.

Arthur Whitelaw, monologist, was second. He tells Irish stories in a manner sure to provoke laughter. He sings special versions of some old time numbers, each of his verses being a sure-fire laugh. His method of telling the "Santa Claus" story is sure-fire and he works it up well. For an encore, he uses "Come Over," singing topical verses. For second recall he offered an Irish recitation.

Jim and Betty Morgan, in the third spot, did remarkably well, taking into consideration the handicaps they worked under. First, they went into the bill without a rehearsal and as a result their music was not played right. Second, Betty has just recovered from a severe attack of pneumonia. However, they went over the top with a bang, taking two encores and some extra bows. Jim plays the piano, violin and clarinet, and Betty sings and dances. The bit in which Jim plays the clarinet and Betty the guitar, in Hawaiian style, is best thing in the act.

Vera Gordon, who created the role of the mother in "Humoresque," a sensational hit, was fourth. She is supported by a company of three people in an act called "Lullaby," which will be fully reviewed under "New Acts."

Cunningham and Bennett, in following her and scoring as heavily as they did, gave a performance that merits only the highest praise. Their comedy bits and singing numbers were sure-fire applause winners, getting them an encore and extra bows. If we are not mistaken the girl with Cunningham is not the same Miss Bennett he appeared with when last the writer saw him about eighteen months ago, for, if she is, she looks much smaller and thinner and certainly is funnier than ever. One bit should come out. The "You have a dirty rotten look in your eye," is unnecessary.

Masters and Kraft, in their new dancing revue, closed the show. They are assisted by Bobby and Louise Dale, Grace Masters and Elsie LaMont. The act is a melange of song, comedy and dance. They have a novel opening, depicting the two boys behind bars marked "Musical Comedy," a safe on the opposite side of the stage being marked "Vaudeville," into which they want to break. They are successful and the act then goes on to show what they intend to do to be a vaudeville hit. Two bits originated in the act in "Buzzin' Around" used in the act, the "Russian" bit and French number.

S. K.

VAUDEVILLE

THORNTON AND HOLLAND

Theatre—Keith's Jersey City.
Style—Song, talk and dance.
Time—Ten minutes.
Setting—House, in one.

Just why a young lady should saunter upon the stage clad in riding habit, to be followed a few seconds later by a young man in dinner clothes, is somewhat perplexing and rather inconsistent, according to the ethics of correct attire, yet Thornton and Holland make their first entry thus, she looking very chic in a modish sailor-straw, blocked in approved fashion, red top-coat, white breeches and black patent leather boots, while he appears very much at home in conventional dinner garb and last Summer's "latest" in straw hats.

Then starts some talk of insurance policies, which soon leads to the subject of matrimony. Right here, it might be remarked that nine out of every ten such acts devote a large portion of their time to like talk. It is really surprising how speedily a couple can become acquainted and engaged in vaudeville. However, if in this instance the idea isn't overly unique, the lines are original, which is a big point in favor of the players.

Following this, the masculine member of the team offers a published number, sung in good voice, while his partner is changing costume. He also offers some steps of the soft shoe variety, which, it is believed, could have been seen to better advantage had not the stage been so slippery. He would do well to stick to eccentric or grotesque dancing, the latter type being the most effective in his case.

Miss Thornton then returns looking very charming in a costume of gray, with a lavender straw bonnet and again there is more talk of marriage, more dancing, another song and the act closes.

Both people in this act are possessed of pleasing personalities and undoubtedly are performers of genuine ability. With an injection of more punch lines into their material and with a little more finish in rendering them, Thornton and Holland should go over the top in the two-a-day.

E. J. H.

RENEE ROBERTS & CO.

Theatre—Harlem Opera House.
Style—Dancing.
Time—Fifteen minutes.
Setting—One and three.

The act opens with some talk in one by two boys, who are joined by Miss Roberts. It was very weak and unnecessary.

In "Three," with the assistance of a pianist, Miss Roberts did a toe dance, in which one of her partners took part. It was light, airy and graceful.

A vocal solo by one of the other boys can not be said to be strong, and was followed by a dance done by Miss Roberts in a dress of silver and white tights. She carried cymbals, which were discarded after a few minutes.

This dance was good, the back bend clever, and was followed by a travesty by two of the boys on an Oriental dance. On a small box, a tomato can, attached to which was a rubber hose, and from which smoke emanated, gave an impression of a hooka. One of the boys wore a red fez, and the other laid on the floor smoking. He was kept cool by the other fellow using a broom for a punkah. A dance followed, putting the bit over for a hand.

A song was then sung which slowed up the act. The draperies were transparent, and various persons could be seen walking around back stage.

Some more dancing was then done by Miss Roberts, in which the back kicks registered strongly. They all dance for a finish, Miss Roberts doing the splits well. The act got over just fair, but needs considerable rehearsing, fixing up and the elimination of the singing, which is bad.

H. W. M.

NEW ACTS AND REAPPEARANCES

(Continued on Page 23)

CHIEF EAGLE HORSE

Theatre—Greeley Square.
Style—Singing.
Time—Ten minutes.
Setting—One.

This act proved a novelty in Indian acts, mostly from the fact that there was no tripod, no moon, no running water, no "Laughing Water," nor any of the other theatrical clap trap usually seen in Indian acts.

Without any blare or trumpet, the two slammed across a solid hit by the sheer force of their singing, their well arranged routine and the fact that the running time was not dragged out to interminable lengths.

Chief Eagle Horse, dressed in full Indian regalia, sang a number which at once won his audience. He has an exceptionally strong and resonant voice that carries to every nook and crevice of the theatre.

Princess Wosulo, who assisted, has a strong pleasing voice and knows how to get a ballad over for the best effect. She rendered Charles Wakefield Cadman's "At Dawning," in a manner to win considerable approbation.

A short talk, much to the point, very instructive and interesting, was given by the Chief next anent Indian tribes, their language and other details not generally known. After telling that the language of his tribe had probably more gutturals than any other spoken, the Chief counted to ten to illustrate and also pronounce his name, remarking as he did so, that a reporter out west tried to spell it as pronounced. This was a decided laugh and, while we would like to do everything we can to help an act along, this is one reporter who is going to make no effort to set down in print anything outside of the English language, although the Chief did give the Indian high sign.

"Till The Sands of the Desert Grow Cold," with exceptional force, was worked up well, most noticeably at the climax, and was the recipient of emphatic applause. The Princess next sang Tosti's "Goodbye" in which the Chief joined her for the finish.

The act took three good legitimate bows and should prove a good offering in the better houses, where it could hold down a spot easily.

H. W. M.

THE PARSHLEYS

Theatre—Greenpoint.
Style—Musical.
Time—Ten minutes.
Setting—Special.

Before a black and white back drop, attired in black and white clown costumes, the Parshleys walk on playing drums, the man with a deep field drum and the woman a bass drum. Both play the instruments well, but the loudness of their rolls has the reverse effect of what was intended. Instead of striking the audience as a musical roll, or military drumming, it strikes them as harsh, noisy, rattling.

Discarding the drum and clown make-up, the male member of the team, attired in a gold and white military band leader's uniform, with red cuffs and lines through his trousers, then renders a selection on the xylophone.

The other member of the act, a comely blonde woman, appears garbed in military band uniform and, together, they rendered several numbers on the xylophone. For an encore they played a medley of popular tunes, past and present.

This act should prove a good opening turn for the better class of houses. In fact, it is one of those acts that could open any kind of bill.

S. K.

DUFFY AND MANN

Theatre—Greenpoint.
Style—Comedy skit.
Time—Eighteen minutes.
Setting—Special, in one.

The act opens before a drop depicting two corners of a street, with a lamp post on one, and two oblongs arranged in the drop so that, when a light is thrown upon it from the rear, it gives the appearance of two telephone booths. Duffy and Mann are presenting identically the same act that Duffy and Caldwell presented at this theatre several months ago, on which occasion the writer also reviewed the act.

The turn opens with Duffy and Miss Mann seated back of the drop talking to each other, after their wires have been accidentally crossed. Of course, as can be surmised, they flirt and make a date. As per schedule, they meet and, naturally enough, there is some talk, which brings forth much laughter on the part of the audience. They progress wonderfully after a while, and all looks rosy until, womanlike, Miss Mann starts to get hungry. Duffy offers her a sandwich, whereupon she becomes insulted and walks off. Duffy then opens a grip he has been carrying with him and brings forth some lingerie, singing at the same time a number about being a travelling salesman who sells ladies' lingerie and whose boss tells him to give away as much as he wants to. The number is entitled "How'd you like to be a guy like Me?"

Miss Mann then re-enters, and some more talk about love, lingerie, and marriage, is indulged in, finally culminating, as all such conversations on the stage do, in a proposal and a song about marriage. In this number, when reviewed, Miss Mann laughed at something that struck her as being funny, and, as a result, almost choked to death while trying to sing. She recovered her voice, however, and they closed the number all right.

The handkerchief bit has been overdone, and is no longer funny, anyway, so it might as well come out. The act, with this one exception, is letter perfect. It will prove an entertaining skit for a number four spot on big time, or a next to closing position on the better small time.

S. K.

WM. ST. JAMES & CO.

Theatre—Harlem Opera House.
Style—Sketch.
Time—Twenty-one minutes.
Setting—Special, in three.

At the rise of the curtain, three set houses are discovered, one on each side and one centre. The centre one is the office of Judge True, an attorney, a notary public, a judge and a politician.

Two young married persons have had a quarrel over the fact that the young wife has been out auto riding with another man. They both apply to the judge at different times for a divorce, the judge, after some remonstrance, finally deciding to take both cases.

The husband and wife are then brought together by the judge, who shows the two humorously that they have no real grounds for a divorce. There were many laughs here, chiefly through the manner of presenting the points by the judge, well played by St. James.

The finale of the act shows the married couple entering the house together, with the judge fondling a baby's garment in a spot light, though why the spot we don't know.

St. James was very good in the part, the juvenile was well played by the young man, and the wife was good in spots.

H. W. M.

EFFIE LAWRENCE & CO.

Theatre—Proctor's 125th St.
Style—Singing, Talking, Dancing.
Time—Fifteen Minutes.
Setting—Specials.

The opening of this act is rather slow. Two men, one in Tuxedo, the other in purple for no reason whatsoever have some talk about valentines, one being a sentimentalist, the other blasé.

An unnecessary vocal solo which slowed down the opening still more was then sung, entitled "I Never Knew About You and You Never Knew About Me." The unsentimental fellow then fell asleep on the lounge. The song had one thing in its favor; it was short. If it hadn't the audience might have followed the example of the unsentimental fellow.

A girl with a Titian shade of hair and shapely limbs then entered in a costume of black, the bodice of which showed red hearts in the semblance of a valentine. She had on short black pants and presented a good appearance as she entered on her toes, although she was seen at the back draperies from the beginning of the act, waiting for her cue.

Some talk followed with the expression of a wish on the part of one of the men, to see what valentines the girl, who was supposed to be a human valentine or something of the sort, had in store.

The curtain's centre then parted after an announcement of "The Birth of Love" and Miss Lawrence, with one of the men, was shown in a pose against a background of red, the curtains closing after a minute.

Some more talk followed to fill in the wait while Miss Lawrence was changing, and an "Old Fashioned Valentine" was announced. Miss Lawrence in hoop skirts, pantelettes and old style hat, was then discovered and did a song and dance, one of the men assisting.

Some more talk supposed to be humorous was delivered by the purple attired man, who seemed to know it was not funny and only tried to put it over in a half hearted way. He decried the fact that both these valentines were not what he wanted and that he wished something pretty. The other fellow answering, said that beauty was only skin deep, to which the fellow replied with a variation on the time-honored, "Well, some of them ought to be skinned," by saying "No one wants to skin this woman," which had about as much effect as a feather falling in a sea of nothingness.

The next valentine was done in eccentric and ridiculous garb, after the style affected by Josephine Hall many years ago. Miss Lawrence did a song with mixed sentimental and comedy values about mother, what an oil-can a fellow turned out to be and did a stupid and awkward dance, purposely arranged so. This drew a hand and was the best thing in the act up to this point.

A French girl type was done in a very short flashy costume of cerise, with a hat of white trimmed with brilliants, black lace lingerie and pink stockings or tights.

"Comment Allez Vous?" meaning How are you? was sung and a dance followed in which a very silly and small time idea was utilized.

For the finish, another valentine was shown with Miss Lawrence in a low gown of black net, beside one of the men, bending over a cradle. The unsentimental one said, "My Valentine" and the Titian haired one said, as a tag, "It's only a dream." It may have been, we would not go so far as to say a nightmare, for it is hardly that, but it surely is in need of a director to put the act into shape. Miss Lawrence is likable, has a smile and pleasing personality and way of working that should be placed to more advantage than in her present offering. It is very doubtful whether the act as it is, will ever get by in any houses but the smaller ones.

H. W. M.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

GERMAN AUTHORS' DEMANDS FOR
NEW PLAYS ARE IMPOSSIBLE

Composers and Writers in That Country Have Idea That Americans Are All Millionaires and Boost Prices on Works Beyond Reason—Exchange Rate Fosters Their Delusion

BERLIN, Germany, Oct. 23.—The efforts of representatives of foreign theatrical producing concerns to secure the works of noted and promising German and Austrian authors and composers, for production in their various countries, have met with failure on all sides due to the unheard of and impossibly ridiculous demands of these composers and authors, some of whom are literally starving to death, but who will not, however, consent to even talk about providing a score or a book of a piece unless huge sums are advanced to them. They demand as a rule an advance ranging from \$2,000 to \$5,000 before they will turn over any manuscripts to anyone.

This attitude on their part has made it extremely difficult for foreign representatives to secure pieces for production in their own countries, where it had been the intention of the producing firm to stage the pieces, giving other names than those of the German composers as the authors and thus eliminating any complaint on the part of the anti-German element, as has been the case with several recent productions in England.

The belief that foreign countries, whose money has recently been worth more than that of Germany, are fabulously rich, which existed before the war, has been strengthened since by the extremely low

rate of international exchange which has existed for several months past. This is particularly true of Americans, who are believed, on the continent, to have always possessed fabulously large fortunes, this being strengthened now by the exchange rates between this country and Germany, an American dollar being worth upwards of fifty marks, whereas, before the war, it was worth only a little over four and a half marks. This has made it one hundred percent harder to get German works for production in America, where the anti-German feeling is not half as strong as it is in other countries, and where, if the pieces were successful, the authors could reap a beneficial royalty.

Gustave Amberg, whose mission in Germany is to secure the works of German authors for the Shuberts, has written complaining of the impossible demands he has to put up with every time he tries to buy a piece of music, or a book for his firm. At the same time, he decries the mediocrity of German works at the present date as compared with the work that formerly came from that country. He claims that the work of American composers is as good, generally, and better on the average, than that of any of the European composers whose names alone have been by-words in the field of music and musical comedy.

CONNIE EDISS RÉJUVENATED

LONDON, Eng., Oct. 23.—Connie Ediss, known here and in America equally well, and who is at present appearing with Cyril Maude in "Lord Richard in the Pantry," at the Criterion, has, according to her story, been taking a thyroid gland rejuvenation treatment and has regained her lost youth. According to press despatches received from the other side, she looks as beautiful as when she first made her hit at the Gaiety Theatre years ago and is now able to smoke fifty cigarettes a day, has been cured of heart trouble, her hair has grown and she has gained new vitality.

HOPKINS REPORTS PERSIST

PARIS, Oct. 25.—The name of Peggy Hopkins is being linked up with that of Prince de Fleury, who, according to talk heard in fashionable dancing places, is on her slate for a future husband. Despite emphatic denials by the former Ziegfeld Follies girl of any intention to start divorce proceedings against her husband, J. Stanley Joyce, reports of such an action still persist.

BERNHARDT IS 75

PARIS, Oct. 24.—Mme. Sarah Bernhardt is today receiving congratulatory messages from friends and admirers the world over on the occasion of her seventy-fifth birthday. "The Divine Sarah" has not been in the best of health of late, but despite her great age she still refuses to regard herself too old for the stage.

JULIAN ROSE IN LONDON

LONDON, Eng., Oct. 23.—Julian Rose, the American comedian, who has not appeared in London for the past eight years, returned here this week in a new act at the Victoria Palace and has been graciously received. He has been booked for several months' stay in England.

PARIS SIGNS GERMAN ACTRESS

BERLIN, Oct. 24.—Maria Oreska, who is regarded as Germany's leading actress in roles in plays by Herr Wedekind, will appear in Paris this season, playing "Lulu" in Wedekind's "Erdgeist."

VARIETY WAR LIKELY

LONDON, Eng., Oct. 23.—A war between the two large variety booking combines is the topic of much conversation and wonderment not only in theatrical circles but outside, as well, for the armed neutrality between the two big firms, Moss Empires, Ltd., and The London Theatres of Variety and Variety Controlling Company, is liable to come to an end almost momentarily. Should this be the case, a variety war that would create a lot of hard feeling and hardship would be precipitated.

However, neither of the powers that be in these concerns have been willing to give any information of the condition of affairs that will maintain in the future and, hence, the theatrical world and public in general are much puzzled over forthcoming events. Both parties have sent to America their representatives, presumably to get talent, which has also added to the atmosphere of unrest.

REINHARDT PLANS UNCERTAIN

BERLIN, Germany, Oct. 23.—Max Reinhardt's plans for the future, now that he has retired from the active direction of his theatrical enterprises, remains a mystery to his friends. He has refused to be interviewed by newspaper men and has steadily refused to talk about his retirement.

It is believed that the passing of the Kaiser's regime did away with Reinhardt's popularity. Felix Hollander has been appointed as director of the three theatres formerly conducted by Reinhardt, who, however, has been signed to direct six premieres a season. Gerhardt Hauptman has also been signed to direct two premieres a year. Reinhardt was formerly director of the Deutsches Theatre, Die Kammerspiele and Die Grosses Schauspielhaus. A popular belief here is that Reinhardt realized that he had grown out of date.

ANDRE CHARLOT RECOVERED

LONDON, Oct. 23.—That Andre Charlot has entirely recovered from his recent illness was indicated this week when he arrived at the Actors' Orphanage, bringing with him a car full of prize geese for the youngsters.

WARN ABOUT GERMAN MONEY

LONDON, Eng., Oct. 23.—The British foreign office has published in all the daily and trade papers a warning to artists and theatrical people who have occasion to visit Germany in regard to money matters, as only certain sums of money may be taken from Germany. The text of the warning follows:

"According to a recent law on the export of capital, German or foreign money, whether in the form of currency, paper, cheques, or bills of exchange, may be sent or taken out of Germany only through the medium of a bank. Sums up to the maximum value of 1,000 marks on any one day, or 3,000 marks in any one calendar month may, however, be retained. Travellers to England, on arrival at the German frontier, who are in possession of more than the maximum, whether in English or German notes, should hand these over to a bank or forwarding agency for transmission to this country. In the event of any attempt to take more than a thousand marks with them, the German Customs authorities have orders to confiscate any sum in excess of that amount."

RAISES COIN FOR FUNDS

LONDON, Eng., Oct. 23.—Leslie Henson has inaugurated a new scheme whereby professional courtesy on the part of actors and actresses will add \$500 to the Actors Benevolent Fund and Actors Orphanage every time a new show opens. His scheme is this:

Performers are in the habit of sending each other good wishes on opening nights and Henson has had printed a form called "telewishes," which is to sell for \$24 a sheet, the message to be written and sent by way of post to the theatre, the \$24 to go to the fund. They are now on sale at all London box offices.

REFUSES TO GO TO AMERICA

BERLIN, Germany, Oct. 23.—Claire Dux, an opera singer signed by the Shuberts for a concert tour of the United States, at a salary of \$700 a night, has refused to go to America and the Shuberts are now said to be trying to recover money they advanced her on the contract. She is now appearing in a musical comedy, having deserted the operatic stage. The piece, called "The Holland-Wives" (Holland-Weibchen), is by Emmerich Kalman. She draws a salary of 3,000 marks, or \$50, at present exchange rates.

SEYMOUR HICKS HAS PLAY

LONDON, Eng., Oct. 23.—Seymour Hicks is to produce a new operatta at the Lyric on November 15th called "The Little Dutch Girl," written by Captain Harry Graham and Emmerich Kalman. Maggie Tate, Cicely Debenham, Jack Hulbert, Laurie de Freee and Leo Dainton will also be in the cast. M. Jaques Herwell will be the conductor.

MAWBEY LEAVING STOLL

LONDON, Eng., Oct. 23.—H. T. Mawbey, for the last twenty years associated with Sir Oswald Stoll as advertising manager of the London Coliseum, left the employ of that firm last week and, in November, is to move his family to Australia. He was given a testimonial by the Stoll office employees and Sir Oswald.

PICKING "MECCA" CAST

LONDON, Eng., Oct. 23.—When "Mecca," which opened its American tour at the Century Theatre in New York some weeks ago, is produced here, it will follow "Chu Chin Chow" at His Majesty's Theatre. In the cast will be Lilly Brayton, Oscar Asche and Courtice Pounds.

HAWTREY HAS NEW PIECE

LONDON, Oct. 22.—Charles Hawtreay is planning to appear in a new comedy called "Dodging the Widow," which he recently acquired from F. C. Phillips, the novelist-dramatist, who has written other character plays for Hawtreay in the past.

TETRAZZINI CASE INTERESTING

MILAN, Italy, Sept. 22.—The trial of the alienation suit brought here by Signora Tato, wife of a chauffeur, against Luisa Tetrizzini, the grand opera diva, brought out some interesting testimony, despite the fact that the court dismissed the suit on the ground that the plaintiff should have brought it sooner than she did.

Besides monetary damages, Signora Tato asked the court to imprison Mme. Tetrizzini for a term of six months and to send her alleged erring husband to prison for three months.

It was testified that Mme. Tetrizzini first became acquainted with plaintiff's husband, twenty-nine years old, while the latter was driving a taxicab about four years ago. The diva hired his car by the day, subsequently employing Tato as her personal chauffeur, secretary, travelling companion and "man of confidence." Tato, it is set forth in the papers, received a large salary from Mme. Tetrizzini in addition to a commission on business.

Signora Tato alleged that her husband and the diva travelled together through Europe and to America and on many occasions, the chauffeur's wife testified, Mme. Tetrizzini, whose age was given as fifty years, evinced jealousy over the attention accorded him by other women.

One of the principal witnesses for the plaintiff was a former cook of Mme. Tetrizzini, who related that when President Wilson arrived in Rome last year, where Mme. Tetrizzini has a palace, the enthusiasm displayed by the other servants in the palace over the arrival of America's president got on Tato's nerves and he went to his room to pack up his belongings so that "he might return to his wife and baby."

But, the cook testified, madame followed her chauffeur to his room, where, "with a revolver in her hand, she threatened to shoot Tato if he left the palace."

Another witness spoke of Mme. Tetrizzini's palace in Rome as "a branch of a lunatic asylum."

PARIS STRIKERS STILL OUT

PARIS, Oct. 23.—The artists of the Paris Opera who are on strike have abandoned the luxurious surroundings of the world's most magnificent opera house to give performances in various Paris labor halls.

The first of these occurred this week in the hall of the General Confederation of Labor, the striking singers and musicians producing "Faust" before an audience of workmen. This hall, a huge, bare barrack-like structure on Rue Grange aux Belles, was in extraordinary contrast to Garnier's superb theatre on the Place de l'Opera, the home of all that is most brilliant in Paris life.

The performance of "Faust" was followed by others in Salle Wagram and at Issy les Moulineaux.

Although the theatre strike appears to have collapsed, the artists of the three theatres originally affected having gone back, the opera strikers are as determined as ever, despite Director Rouché's acceptance of a wage increase. The chief stumbling block to a settlement is the strikers' demand that only 8 per cent. of the singers shall be non-French. This would eliminate a number of Belgian, Swiss and Italian artists now members of the company.

The strike is of special interest because of the historic conservatism of opera singers, and especially opera ballet girls, who for centuries have been the petted darlings of the aristocrats of Faubourg Saint-Germain. During the French Revolution most of the ballet of the Paris Opera were loyal to the old regime and a number met death by the guillotine. The present corps de ballet, however, is among the leading strikers, and its full strength has danced at all the performances in the labor halls.

OPENING NEW FARCE

LONDON, Eng., Oct. 23.—A new farce called "Teddy Wants a Wife," is to be produced on November 15th at the Devonshire Park Theatre, Eastbourne, by Leonard Willoughby and Robert MacDonald.

BURLESQUE

SUIT PROBABLE ON MT. MORRIS TRANSFER

HALF INTEREST CLAIMED

The deal which recently culminated in the purchase of the Mount Morris Theatre from the S. H. M. Amusement Corporation, by Steiner, Weisner and Schwartz, a Bronx theatre holding concern, is likely to be aired in the courts, it became known early this week, the Freeman Brothers, also Bronx theatre owners, and Kreiger and Aaron, their agents, claiming that they have a grievance growing out of the transaction.

According to Kreiger and Aaron, in the Fitzgerald Building, they were recently commissioned by the Freeman Brothers to arrange for the purchase of the lease of the Mount Morris. The price agreed upon was \$100,000. Freeman is said to have given the S. H. M. Amusement Corporation \$10,000 as an option on the house. The brothers own a picture house on the same block.

Steiner, Weisner and Schwartz, who also own picture houses in the immediate neighborhood, learning that the Freeman Brothers held an option on the house sought to enter into an agreement with the latter, it is said, whereby they should all become partners in the deal, sharing fifty-fifty in the purchase price. The Freeman Brothers agreed, whereupon they were informed that Steiner and his associates could get the house for \$82,000 if they would withdraw from the deal and sacrifice their option.

Inasmuch as such action would mean a saving of about \$18,000, the Freeman Brothers agreed. Steiner and his associates then called upon Sam Scribner, head of the S. H. M. Amusement Corporation and the agreement was signed whereby the house passed from the wheel of the American Burlesque Association to the Steiner combine.

Following this, the Freeman Brothers claim they were told to go chase themselves, likewise Kreiger and Aaron, who were, they say, to come in for commissions for negotiating the deal. Both the Freeman Brothers and Kreiger and Aaron say they are going to sue Steiner, Weisner and Schwartz.

AL HILLIER INJURED

Al Hillier, principal comedian of the "Beauty Trust," twisted his knee on Tuesday of last week at the Gayety, Brooklyn, during the matinee and dislocated it. He is unable to work, Eugene Rauth playing his part.

HEPNER GOING INTO STOCK

Joe Weber has signed Harry Hepner to do second comedy in stock at Troy, opening Election Day. There will be sixteen girls in the chorus. The company started rehearsing Monday in Troy. George Walsh is putting on the show.

BOBBY CLARK RETURNING

Bobby Clark, of the team of Clark and McCullough, will return to work with "Peek-A-Boo" at Hurtig and Seamon's on Wednesday of next week. He was taken ill with appendicitis while the show was playing the Casino, in August.

HASTINGS RE-SIGNS MICALS

Harry Hastings has signed Sam Micals for three years more. He is with the "Razzle Dazzle" Show this season.

REPLACING "LIBERTY GIRLS"

Dave Marion will call his new show on the Columbia Circuit "Snappy Snaps," and it will take the place of Drew and Campbell's "Liberty Girls."

Marion jumped into New York last week and signed up Charlie Howard, Ernest Mack, Art Harris, Harry O'Day, Helen McMahan and Jones and Johnson, a colored team, for the new show. He will retain Marie Doma, Pauline Harer and the Runway Four, now with the "Liberty Girls." Alex Gorman will remain as manager.

The new members left New York Sunday with Marion for Dayton, where they will start rehearsals on their arrival. Bob Travis will leave for Dayton Friday.

The "Liberty Girls" is laying off this week on account of the Empire, Toledo, closing. The lease on the house expired last week, Dave Marion's Show closing it.

The new Empire will open next Sunday with Arthur Pearson's "Powder Puff Revue." This house was formerly the Lyceum, but has been practically rebuilt and is said to be one of the handsomest in the city. Hurtig and Seamon control the house.

The "Snappy Snaps" will rehearse all this week in Dayton and open at the Lyric about the middle of next week with an entirely new show, scenery and costumes.

Charlie Howard will return to burlesque after a long absence.

ABE REYNOLDS LOSES SHOES

CHICAGO, Ill., Oct. 24.—A reported robbery of the Abe Reynolds' show, while playing here last week at the Star and Garter Theatre proved a minor affair, according to Manager Donohue, who stated that the only articles stolen were a pair of loud yellow-top stage shoes and a pair of green pants belonging to Reynolds. He denied that anything else was taken.

MAY HEARN GRANTED DIVORCE

May Hearn, of the "Girls From Happyland," was granted a divorce on Oct. 15 from Chas. Allen, of the vaudeville team of Stone and Haller, in Boston, on the grounds of desertion. Miss Hearn will retire shortly from the show business.

CHRISTIE GOING WITH COHAN

Lew Christie, who closed with Al Reeves Show two weeks ago, signed a contract with George M. Cohan last Saturday morning to play the French part in "Mary." He will open a week from Monday.

JONES NOW WITH WEBER

Bert Jones is now associated with Ike Weber, in the Columbia Building, handling the vaudeville and musical comedy part of the business.

FRANK METZGER CLOSES

Frank Metzger closed as agent of the "Joy Riders" last Saturday night. Sam A. Dawson started ahead of the show this week.

HASTINGS IMPROVING SHOWS

Tom Howard is writing a new book for Harry Hastings "Kewpie Dolls" and is also writing several new scenes for Hastings Big Show.

HILTON REPLACES LEWIS

Lew Hilton opened at the Casino Brooklyn, Monday of last week, with the "Girls from Happyland," taking Sam Lewis's place.

CECIL McCANN JOINS

Cecil McCann is playing the part left vacant by Sedel Bennett in "The Victory Belles."

TO GET BETTER SPRINGFIELD SPLIT

60 INSTEAD OF 55 HEREAFTER

The American Burlesque Circuit has made arrangements with the owners of the Plaza Theatre, Springfield, Mass., to increase the percentage split on the shows playing that house. Shows have been receiving heretofore, fifty per cent for their share. Commencing this week with the "Kewpie Dolls," all shows will receive sixty per cent of the gross receipts for the week. A circular letter was sent out last week to all show owners and managers notifying them of the change.

The owners of the house have also agreed to enlarge the stage so the shows will be able to put on their entire production and at the same time, give a regular performance. A man was sent on from New York last week to look the stage over in order to see just what is to be done.

WANTS HOUSES CLEANED UP

Traveling managers and owners of shows have been sending complaints to the Columbia Amusement Company of late as to the condition of stages and the dressing rooms of houses on the wheel. As the result a circular letter has been sent out by General Manager Sam A. Scribner, insisting that the back of houses must be kept in just as clean condition as the front. He stated that to his own knowledge, the dressing rooms are cleaned only once a week and even then the dust is not removed from the walls.

The letter also calls attention to the fact that producers spent upwards of \$20,000 on equipment this season and are entitled to liberal treatment, and when they don't get it, they are not getting encouragement for putting on big and beautiful productions. Managers of houses are requested to make a personal inspection of the back of the house and to see if there is any neglect on the part of their attaches.

DEADY BUYS KENNY OUT

PHILADELPHIA, Pa., Oct. 22.—Jimmy Kenny sold out his interest in the "Tittle Tattle" Company this week to his partner, Bob Deady. Jack Fay, former agent of the show, is now manager of the company.

GO INTO "PEEK-A-BOO"

Freeman and Lewis, a vaudeville act, opened with Jean Bedini's "Peek-A-Boo" Monday, at the Casino, Philadelphia. Frankie James will remain with the company as prima donna.

SIGNED FOR MARION SHOW

Ernest Mack was booked last Saturday by Roehm and Richards with Dave Marion's new show "Snappy Snaps," which replaces the "Liberty Girls" on the Columbia Circuit.

LEAVING "KEWPIE DOLLS"

O'Brien and Bradley will close with the "Kewpie Dolls" this week in Springfield. LaVine and Grenier will take their place, opening Thursday.

JOINS "GIRLS FROM JOYLAND"

TORONTO, Can., Oct. 25.—Billie Davies, prima donna, joined Sim Williams' "Girls From Joyland" last week.

"JOY BELLS," NEWLY WORKED OVER, WILL BECOME GOOD SHOW

Al Reeves' "Joy Bells," featuring Harry "Heinie" Cooper, at the Columbia this week, went over very well Monday afternoon. This is a new show and Cooper jumped in only a few weeks ago. Billy K. Wells is responsible for the book, which has a lot of good material, and should smooth out shortly in good shape.

Cooper is using some of the scenes he has used before and they fit in nicely. Dan Dody staged new numbers and did well, as they looked very attractive. As pretty a lot of girls as one would care to see on any stage, danced merrily through them. The show was staged under the direction of James E. Cooper.

Harry Cooper was never seen to better advantage than in this show, where he is doing his well known "drunk." It has already made him famous in burlesque. He uses little make-up, putting just a little red on his nose. His misfit clothes set the character off nicely. He is one of those quiet comedians who has a style all his own of putting over comedy that is very funny and his "drunk" bit in the last scene of the first act, was very amusingly and cleverly done. He does a drunk second to none in burlesque.

Frank Pickett, a character comedian, is working opposite Cooper and does very well. This is his first real chance in the comedy line and he has made good. He does an eccentric role at first, and puts it over. He works different than others and should keep to this character. His make-up and odd way of dressing is funny. He also does a Satan, a Westerner and a "legit," getting them all over nicely.

Matt Kennedy is doing the "straight." He is a neat dresser, reads lines well and "feeds" the comedians in fine form. He has a commanding appearance.

Chas. Levine, a young dancing juvenile, did credit to himself in his numbers and in the scenes. He does some clever acrobatic dancing that more than pleased. He also did nicely as an Englishman and later as a Major. He dressed his parts well, also. Chas. Craft, a rather fine looking young fellow, who looks splendid in a dress suit, did not have much to do in the first part other than to put over several numbers and a specialty. He sings well and knows how to get a number over. In the burlesque, however, he was in several scenes and did well.

Millie Valeska, a very attractive looking blonde, is the prima donna and captured her audience by the delightful manner in which she rendered her numbers. She is graceful, has a good voice, and is pleasing to look at. She also works nicely in the scenes. Her costumes are very becoming.

Elsa Huber was a decided hit in the soubrette role and breezed right into favor. She is a pretty little blonde with a pleasing personality and is new to burlesque. She has a strong voice and is perfectly at home when putting her numbers over. Her dresses are a harmonious blending of colors suited to her style. Although she does not dance, she makes up for it in many other ways.

Pauline Harris, a pretty girl with auburn hair, who is extremely fresh and entertaining, proved a success as the ingenue. She sings and dances successfully. Her wardrobe is pleasing to the eye.

The "Joy Bells" is a great singing show from principals to chorus.

Craft and Miss Harris offered a good singing and dancing specialty in one that was well received. They were also a big hit singing "Dangerous Eyes." They were compelled to give two encores, worked nicely together and deserved the applause they won.

A colored jazz band of ten people, seven men and three women, put over a clever musical, singing and dancing specialty.

Miss Huber, in a singing specialty, sang "Grow Tired of Me" most acceptably.

Pickett put over a corking good specialty down near the close of the show that went over very well.

The "Joy Bells" has a dandy production, beautiful costumes and pretty girls. It also has a well balanced cast. The material, although some of it is old and the bits are reconstructed, will surely work out all right in a short time. The show has only been on a little over a week and the comedians have not had time as yet, to find all the laughs, but will get them before very long.

GOES INTO GERARD SHOW

WASHINGTON, D. C., Oct. 25.—Maud Baxter, prima donna, opened with Barney Gerard's "Follies of the Day" at the Gayety yesterday. Charlotte Starr and Louisa Patterson closed with the show in Baltimore Saturday night.

ADDITION TO CREAMER FAMILY

A daughter arrived at the home of Tom Creamer, Coney Island, last Saturday.

Burlesque News Continued on Pages 25 and 27



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LOOKS LIKE OPERA YEAR

It begins to look as if this will be a banner opera season throughout the country. By which we mean that, not only should the stellar operatic organizations earn a great deal of money, but the smaller ones, too, will clear greater profits than they have enjoyed during past seasons.

This is indicated by the heavy patronage which organizations like those of Fortune Gallo and Antonio Scotti have enjoyed thus far this season. Scotti's company, while hardly comparable with such stellar organizations as the Metropolitan and Chicago companies, is, nevertheless, doing a phenomenal business out West, playing to crowded houses at \$5 and \$8 top and, what is more important still, turning people away even at the high prices charged.

And the Gallo organization, the San Carlo Opera Company, opened here for a four-week engagement at the Manhattan Opera House, played to absolute capacity throughout that period at prices which range from fifty cents to \$3.50 and took to the road with a clear profit on the New York engagement of more than \$25,000. Certainly, not in recent years has a popular-priced opera troupe played a four-week engagement here and realized the profits that accrued to the Gallo organization.

Then, too, the Chicago Opera Company reports that never since its organization has the demand for subscription tickets been as great as this year. And, when the company recently opened its pre-season engagement in Milwaukee, the total receipts could have been almost twice as great on the engagement had it been possible to seat all of those turned away because of the limited capacity of the house in which the performances were given.

The Metropolitan Opera Company reports that never before have so many applications for season tickets come in up to this time of year.

All of which seems proof sufficient that there is to be a country-wide demand for grand opera this season. Presumably, the demand will be met by the organization of a number of new operatic organizations. Maybe so many of them will crop up that the deluge of coin of the realm which seems to be flooding the comparatively few operatic organizations now functioning in this country, will cease.

But, this much is certain. The outlook for those opera companies which have

achieved some sort of reputation thus far is very bright. Nor would this country suffer very much even if there were an influx of grand opera this season, for good music is good music even if it is badly rendered. And, maybe if a great deal of good music is heard throughout the country, the so-called musical barbarians, who are considered such chiefly by musical Europe, will, at least, learn why our own bad music is bad.

MIDDLETON ANSWERS AISTON

Editor N. Y. CLIPPER.

Dear Sir:—Owing to the fact that we are nearly 2,000 miles from New York the slanderous article you published in your issue of September 29th from Arthur Aiston would never have been answered and I would have been judged guilty by every one who read it, because it was not answered, had not a friend of mine called it to my attention.

It will not take much of your space to prove that he has lied about me. Mr. Aiston says that six or seven years ago he was told I was doing some scenes from his play, "Tennessee's Partner," and that he wrote me but I got out of town, and that he lost track of me.

This statement is absolutely untrue. I did receive a letter from him in 1907, but instead of getting out of town as he claims, I called on him the next day at his office in Thirty-fourth Street. I think it was over Child's restaurant and asked him what he meant by his letter. He told me that some one had written him; he said he had not seen my act. I told him what my act was and asked him to come and see it at the Twenty-third Street Theatre. He promised he would do so. The following week I had to leave town, but wrote him and asked him if he had seen my act. He answered he had not. I wrote him again and told him I wanted him to see my act, and that I was going to get a special date for him to do so in New York City. My agent arranged a Sunday night at the Academy of Music, and I wired him two days before the day I was to play there, so he would be sure to see it. The week following I wrote again asking if he had seen us. He replied that he had, covered the act at the Academy of Music and that the act was satisfactory to him. I have never heard from Mr. Aiston from that day to this.

The above statement is quite different from his, in which he claims I got out of town and he lost track of me. Furthermore, I can prove what I say is true, as I have every one of those letters he wrote me in 1907 in my safety deposit vault in Freeport, L. I. During the last twelve years I have played in New York City from ten to twenty weeks per season and it is remarkable that Mr. Aiston should have lost track of me. When I filed my complaint with the N. V. A., I told Mr. Chesterfield I did not claim to be the originator of the business in dispute, but that it had been done in different versions of nigger acts and after pieces before I was born. As Mr. Albee has made a ruling that the first to use material in vaudeville was entitled to it in that field, I told Mr. Chesterfield that I thought Mr. Ball had taken it from the nigger acts where it originally came from.

I received a letter from the N. V. A.'s in which Mr. Aiston has now filed a complaint against my present act, "Lonesome Land," and I would be willing to bet he has never seen my present act. If so, why did he wait until after I had filed my complaint? Mr. Aiston is laboring under the delusion that show business started with "Tennessee's Partner," which was taken from one of Brete Harte's stories. In the preface of Brete Harte's biography is an article which says that Mr. Harte left America and never returned because the copyright laws of the U. S. at that time did not protect his works, and perhaps, Mr. Harte's heirs, or his present publishers would like to receive an itemized statement of the exact royalties Mr. Aiston has collected in the past twenty years.

In his article he accuses Mr. Frank Bacon of taking "Lightnin'" from "Tennessee's Partner" because he says there is a wife and an adopted daughter act in it. He should also sue Al Woods for Potash and Perlmutter, as there are two partners in it. I suppose the reason he did not sue Mr.

Bacon was he also "left town (?)," and he lost track of him.

I will be in New York as soon as I finish my present contract, so that Mr. Aiston will never lose track of me again. My permanent address is Freeport, L. I.

Respectfully,

CHAS. B. MIDDLETON.

San Antonio, Tex., Oct. 14, 1920.

AND AISTON COMES ABCK

Editor, N. Y. CLIPPER.

Dear Sir: Mr. Middleton, of Middleton-Spellmeyer, wrote you under date of October 14 from San Antonio, Texas, a letter which he considers is an answer to mine, published by you some weeks ago. Now, as that letter was not published last week, and may be this coming week, and as I have read Mr. Middleton's letter, kindly publish this at the same time you publish his.

As a preliminary, however, I want to say that had Middleton been wise enough to have kept his own counsel when Ball produced his act, in other words, to speak plainly, have kept his mouth shut, I never would have written the letter and would have let him go on his way without showing to the public where he secured a lot of the lines, business and situations he was complaining about Ball having taken from him. It was time, then, for me to rebel. Further, I wish to say that I will not presume upon your columns again in case it becomes necessary for me to go farther in the matter.

Mr. Middleton practically calls me a liar. That goes double for him. I first learned that Middleton-Spellmeyer were using the material from "Tennessee's Partner" in their act from Phil Hunt, who had been with me with the play and afterward paid me a royalty for a tour of forty weeks of the play. This was about 1901. Hunt was then a vaudeville agent. He came to my office, told me to go to the Twenty-third Street Theatre and there I saw the act. I wrote Middleton and he did come, I believe, to my office at 110 West Thirty-fourth street, then the center of theatrical activities, over Child's restaurant, next door to the Savoy Theatre, where they both still stand. I have dined at Child's today with other millionaires and, really, his reference to Child's gave me more laughs than I had when I saw his performance.

When Middleton came to my office, he agreed to eliminate from the sketch several things I complained of which were a dead steal from "Tennessee's Partner." I honestly forget if I ever saw the act again or not. I learned afterward that he had put back all the matter he had agreed to eliminate, but, as I said before, I lost track of him and he might be in New York thirty weeks in some of the theatres and I might not be wise to the fact, for I have followed up vaudeville but little and, when I attended vaudeville, it was generally at the Keith houses.

No, I have not seen Middleton's new act, but he admitted in a letter to Mr. Chesterfield he was using the same material in this act and he made no secret of it.

Mr. Middleton displays wonderful knowledge of Bret Harte. At least he has read the preface. He has surely not read the story, "Tennessee's Partner," the story of which is no more like the play of "Tennessee's Partner," written by Scott Marble and which I own, than it is like "Ben Hur." I don't think my play started the show business, but I really think more crooks have pirated it and stolen material from it than any play that was ever written in the last twenty-five years.

I covered the Bacon-Lightnin'-Tennessee's Partner matter in my former letter. All one has to do in connection with this is to refer to George Jean Nathans article in "Smart Set," which I also referred to.

I am in the Putnam Building now, Mr. Middleton, and have been here since the building opened. Am no longer over Child's restaurant, but am near one. When you come back to New York, come in and pay me for infringing on the material from my play, "Tennessee's Partner."

Pardon me for taking up so much of your space, but I will not stand for being misrepresented in any way.

Thanking you, I remain,
Very truly,
ARTHUR AISTON.
New York City, October 22, 1920.

Rialto Rattles

NO DOUBT

David W. Griffith has interrupted more continuity than many scenario writers have ever written.

A RATTLING GOOD STORY

John Pollock, the Orpheum publicity man, says that show business is getting to look like an automobile factory there are so many Fords in it.

SMOKING IT AWAY

Walter Kingsley says that he was surprised to find "Mecca" a hit, as he thought it would go up in "smoke." It wasn't that kind of a Mecca.

UNFUNNY

There is considerable difference between weekly earnings and weekly urgings; the former should be praised and the latter pitied and not paraded.

SHAKESPERIAN

Walter Windsor has put out so many girl act revues with various names, why not put all the girls in one act and call it "The Merry Wives of Windsor."

PROOF OF DOUBLE LIFE

Cohan and Harris may have dissolved their theatrical business partnership, but we see they are still in the shoe business from a sign displayed at the corner of Reade and West Broadway.

NO DANGER

We were worried at first that the title of William Fox's picture, "Over the Hills to the Poor House," was prophetic, but, judging from the signs hanging on three sides of the canopy of the theatre it is playing, Willie doesn't have to worry any more.

WE WOULD LIKE TO KNOW

Why Pat Rooney dances with his hands in his pockets?

Why Eddie Leonard walks off stage through the centre of his set?

Why do all female impersonators wear high heeled shoes?

Why double voiced singers have stopped singing "Asleep in the Deep."

YOU SHOULD WORRY!

The theatrical profession should never worry about the shortage of anything. In case of a moving van strike, it has its own supply of vans and there are plenty of teams. In case of a food shortage, it has its own Millers, Bakers and poultry supply. When it comes to housework, there are quite a few Cooks, and there are any number of acts used to "cleaning" and "mopping up." So, why worry about the shortage of help.

CRITICAL INDIGESTION

Advice to critic on how to get indigestion. Try the following recipe:

Mix four acrobatic acts with three single women, two nut comedians, six dancers, three sketches and pepper with a quick change artist. Then dress with girl act salad. Eat three times daily, three times weekly, mixing big and small time indiscriminately. Catch each in different part of city. Nightmare and bad feeling in stomach and mouth will be sure to follow.

THIS IS IT

Roscoe Ails.
Ina Claire.
Arthur Deagon.
Lee Children.
Trixie Friganza.
Orville Harold.
Robert Emmet Kean.
Arnold Daly.
Taylor Granville.
Toby Claude.
Leonore Ulric.
Eva Tanguay.
Sam Bernard.

MELODY LANE

BLAMES MUSIC SLUMP ON AUTHORS & COMPOSERS SOCIETY

**Theatre Owner Says Tax Imposed by Composers' Organization
Is Barring Popular Tunes from Picture Houses and Small
Town Audiences Have No Chance to Hear Them**

The seven months' slump in the sales of music, from which the industry is finally emerging has been the cause of much speculation and argument in musical and theatrical circles.

Nearly everyone in any way connected with the business has advanced some reason for it but no satisfactory explanation has as yet been made.

Among the many explanations offered, one recently advanced by Henry C. Stearns, owner of a chain of motion picture theaters in the southwest, has at least the distinction of being original. Mr. Stearns, in a letter to the CLIPPER, blames the Society of Authors, Composers and Publishers for the slump in sales, especially in the so-called "popular" line.

In his letter to the CLIPPER Mr. Stearns says:

"I was taught when a child that this is a world of equivalents, that one gets out of it just about what he puts into it, and it has been my observation that no one gets anything for nothing. There is hardly any need in discussing the value of the presentation of a new piece of music in a theater—or any large public gathering—it must be introduced before it can be popularized, and it must be popularized before it can have an extensive sale.

I have always been what I call for want of a better name a "booster"—that is, I am willing to try new things, want to give my patrons new things, and always extend a helping hand to the boy struggling to introduce something new.

When I managed the Clark in Chicago, there was scarcely a week that I didn't give my stage to some music company's "song plugger." Later when I came to Houston, Texas, and managed the Isis Theatre for the Saenger Amusement Co. I followed the same policy and also made a specialty of request music. This was a real feature as we had an orchestra, which, under the direction of Henry Seel, was away above the average.

When I came to Kingsville to manage my own theater, I installed a five piece orchestra. Needless to say I followed as nearly as possible the methods I have always used.

But there is this difference—Kingsville is a small town, and in the small town the Photoplay house is an institution. Everybody in town goes, and they are closer together in their thoughts and preferences than in a city of greater population. Being more unified they are of

course directed with less effort toward their preferences and dislikes. Inasmuch as the motion picture screen is the greatest molder of thought that we have today, the manager of the screen can make himself a molder of public opinion—limited only by the effort he puts forth.

And now we come to our mutton—the theater manager finds himself confronted with what he considers an unjust "tax" inasmuch as the very fortunes of the producer of sheet music lies in his hands (I speak of the small town). While he knows that there is some music that is not taxed, he hasn't the time or inclination to pick it out, he pays his tax but plays as little of the new stuff as he can get along with—he ignores "requests," refuses to longer co-operate with the local music stores, and does "plug" the high class music, operas, etc., all he possibly can.

The result, to my mind, is most satisfactory, nothing better could have happened for the public taste and the motion picture industry, because there can be no question as to the difference in box office value between the product of "Tin Pan Alley" and good music, or the so called "classical."

A patronage built upon the latter is solid, returns repeatedly to hear the same numbers, which of course makes for excellence, as well as being less expensive.

If your valued publication, and the Association of Authors, Composers, etc., will pardon me, the A. of A. C., etc., are penny wise and pounds foolish because they are pinching pennies from an industry whose potential possibilities for the distribution of their product is unlimited, and antagonizing the very men they are dependent upon for that distribution.

It isn't the few dollars a year—you may be sure of that—it is simply the human instinct resenting what may be set down as an axiom—"you cannot get something for nothing."

Let the above noted, A. of A. C., etc., continue to collect their penny graft a while longer, until the love of good music is more firmly planted in the public breast, and then we will be grateful to them—although we will have slight use for them. With best wishes,

Yours very truly

HENRY C. STEARNS.

N. B. It is estimated that 80% of the motion picture theaters of this country are "small town" theaters.

M. P. A. EXTENDS TERM

The Music Publishers' Protective Association by vote of its Board of Governors has extended the term of the organization for an additional five years.

The music men's organization, in existence but a few years, has accomplished wonders in the betterment of the business not only by eliminating many of its evils but by the establishment of numerous new features in connection with the operation of the business, all of which have been successful. The registration of titles bureau, by means of which the many conflicting titles which each year occurred in the popular end of the music business have been entirely eliminated, is one, the establishment of a credit bureau is another and the shutting off of the return privileges for music is a third. Numerous other plans are being considered, a number of which will be put into operation early next year.

FRED DAY IN CHICAGO

Fred Day, of the English music publishing firm of Francis, Day & Hunter, who with his wife is spending several weeks in this country, is in Chicago, where for the next week or ten days he will be occupied with business in connection with his firm. He plans to return to England early next month.

TIERNEY BUYS A HOUSE

Harry Tierney, the songwriter and composer, has purchased a house on Riverside Drive. The house is being entirely remodeled and as soon as finished will be utilized as the Tierney home. The purchase price was \$95,000.

IRWIN SCOTT WITH FISHER

Irwin Scott, formerly with the Leo Feist Inc. house has joined the Fred Fisher staff.

MUSIC MEN MEET

A general meeting of the members of the Music Publishers' Protective Association was held at the Hotel Astor last (Tuesday) evening at which a number of important matters in connection with the business of the association were taken up.

One of the principal ones was the business proposition of the Synchronizing Music Co. a recently formed corporation which is to prepare and release to motion picture exhibitors, an orchestral score compiled and arranged in connection with various feature films in such a manner as to make the musical portion of the theatre's entertainment as strong as the picture and supply a score that is appropriate.

The company submitted a proposition whereby it agrees to pay to copyright owners, a certain sum of money for the right to use their numbers. The scores are to be leased or rented to the picture houses for a specified sum and out of this the Synchronizing company is to pay the copyright owners a royalty. The amount which the new company stated it hopes to collect for distribution to the music men varies according to estimate from \$400,000 to \$700,000 a year. The amount seems a large one but the company gives \$400,000 as the minimum amount which they believe they will be able to collect.

FILM STARS IN SONG SLIDES

Fred Fisher Inc. has secured Virginia Lee and Percy Marmont to pose for the illustrated song slides of the new song "Broadway Rose."

Miss Lee has recently finished her work in "Three Women Loved Him" the new Cayuga production and Percy Marmont has just completed his work in Hope Hampton's picture "The Better Way."

The neighborhood theatres have for a number of years been running slides to illustrate the songs featured in connection with their programmes and the pictures for the slides have almost invariably been posed by unknowns or selected haphazardly from stock pictures. Fisher's move in connection with the illustration of the new song is an innovation.

"MY HOME TOWN" IN "FOLLIES"

One of the new song hits in the Ziegfeld "Follies" now playing in Boston, is contributed by Van and Schenck, the clever duo that are featured in the big show.

The song is "My Home Town Is a One Horse Town But It's Big Enough For Me," a rattling good number crowded with "pep" and melody. M. Witmark & Sons are the publishers.

MUSIC MEN TO PARADE

The members of the Music Publishers' Protective Association and their numerous employees will parade with the Republican Business Men's organization on Thursday night, October 28th. The music men have engaged the colored soldier band formerly directed by the late Lt. James Europe and expect to have many men in line. Edward B. Marks of Jos. W. Stern & Co. will be the marshal.

VICTOR OPENS NEW FACTORY

The Victor Talking Machine Co. has opened a new record pressing factory in Camden, N. J. This will enable them to catch up with their numerous back orders for records as well as to enlarge their monthly list of record releases of popular and standard musical compositions.

F. B. HAVILAND MOVING

F. B. Haviland, whose office for the past five years has been at No. 128 West 48th street, will move on November 10th to new quarters on West 44th street opposite the Lyceum theatre.

HIGEL PAYING ROYALTIES

Otto Higel, who manufactures player pianos and rolls in the Dominion of Canada this week sent a check to the Music Publishers' Protective Association in payment of royalties to members of the organization for rolls cut in the Dominion.

Owing to the fact that Canada has no mechanical instrument clause in her copyright law, record and roll makers are not legally obligated to pay a royalty on compositions which they record. Mr. Higel, however, realizing that there exists at least a moral obligation is paying all the members of the music publishers' organization a royalty on all rolls he manufactures.

The money paid direct to the association will be divided among the members.

SONG ROYALTIES FOR COLLEGE

Royalties from a number of songs composed by Mrs. Annella M. Fox, the Chicago voice teacher and composer who died last week, have been willed to the Chicago music college to go toward the foundation of a scholarship fund.

MILLS TO ADDRESS DEALERS

E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association has been invited to address the Philadelphia Music Dealers' Association on Wednesday evening, Nov. 3rd.

CHARLES STERN IS DEAD

Charles Stern, father of Jos. W. and Henry Stern, the music men, died at his home at No. 230 East 69th St., New York, on Monday of last week. The funeral was held on Wednesday.

PORTER WRITING AGAIN

Harry Porter, the songwriter, who has been out of the writing field for several years has returned and is now collaborating with Arthur Behm on a number of new songs.

HUBBELL SONGS IN "SONNY"

Raymond Hubbell has written two new songs which will be heard in the new Selwyn comedy "Sonny." It is due in New York within the next few weeks.

DIXIE OPENS OFFICE

The Dixie Music Pub. Co. of Miami, Fla., has opened a branch office at No. 1545 Broadway, New York. L. L. Vosburgh is in charge.

HARRIS RELEASES NOVELTY

Charles K. Harris has released a new novelty comic song by Creamer and Leyton, entitled "When You Look in the Eyes of a Mule."

HARRISON OUT OF MUSIC GAME

Billy Harrison, New England manager for Harry Von Tilzer, is leaving the music field to embark in the real estate business.

JACOBS LEAVES FOR THE WEST

William Jacobs, of the Irving Berlin Inc. house left New York this week for a business trip through the middle west.

SCORES WITH FEIST SONG

Bernard and Meyers in vaudeville are scoring a big success with the Leo Feist song "Feather Your Nest."

CHESTER CARPENTER IN DETROIT

Chester Carpenter has succeeded Charles Nelson as manager of the Fred Fisher Detroit office.

KAUFMAN IS B. & O. MGR.

Sam Kaufman is now in charge of the Fred Fisher band and orchestra department.

Chong Toy Trio will sail for Cuba on November 6.

Clarence Derwent has been engaged for "The Villa Rose."

Marie Clarke has recovered from illness contracted last Spring.

Trovato has been routed for a trip over the entire Loew circuit.

Joseph Tierney is now manager of the Cohan and Harris Theatre.

Amoros and Jeanette have just returned from several months abroad.

Fay Evelyn has been engaged by Comstock and Gest for "Afgar."

Cross and Santoro opened on the Keith and Orpheum Time, Oct. 25.

Virginia Carr has been engaged by William F. Jones for vaudeville.

Stan Stanley is recovering from his recent illness at Phoenix, Ariz.

W. A. Finney has resigned as manager of Loew's Garrick, St. Louis.

La Vigne and Grenier have signed with Harry Hasting's "Kewpie Dolls."

Edmund Hayes, the burlesquer, is spending his vacation in San Francisco.

Al Brandell is out of the Tivoli Stock Company at Camden, New Jersey.

Leo Fink, of the Ritz, Brooklyn, is rehearsing a new girl and music act.

Walter Duggan will be married in Chicago this week to a non-professional.

Ed. Rogers is manager of the Auditorium, Freeport, L. I., for Jean Bedini.

June Elvidge, film star, is to appear in vaudeville in a sketch by Albert Cowles.

Francine Larrimore may shortly go under the management of George M. Cohan.

Ollie Mack has replaced Sam Sidman in "The Rainbow Girl" company, now on tour.

Mickey Curran, of the Sam Fallow office, is back at work after a two weeks' illness.

Edna Goodrich will be seen later in the season in a new comedy by Octavus Roy Cohen.

Dan Bourke has been engaged by Lee Kugel for a role in "She Needs the Money."

Luella Lloyd opened Saturday on a four weeks' contract at Venetian Gardens, Montreal.

Julian Alfred and Harry Fears are to go over some of the numbers in "Broadway Brevities."

Pauline Armitage has succeeded Dorothy Dalton in "Aphrodite", now playing Cleveland.

Mrs. Louise Blitz and C. W. Allen are to be married at Savannah, Georgia, on November 12.

Gilda Gray was added to the "Nine O'Clock Revue" and "Midnight Rounders," this week.

Rupert Hughes has leased his country place at Bedford Hills, N. Y., known as Whitewood.

James B. Donovan and Marie Lee are booked up solid for the season on the Keith time.

Mary Garden and Mme. Luisa Tetrassini arrived from Europe last week aboard the Mauretania.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Page 27)

R. H. Burnside, general stage director of the Hippodrome, will sail for Europe next month.

Adolph Link will appear with the Greenwich Village Players in their repertoire this season.

Kitty, Ted and Rose Donner, have formed a new three-act under the direction of Harry Weber.

Harry Scholes is to appear in vaudeville in a new playlet, "A Son of Potash," by Louis Kramer.

Inez Ford and Billy Holbrook, of "Hitchy Koo 1920," were married in Boston October 12.

Ward and King, through Sam Fallow, have been booked for thirty-five weeks on the Loew time.

Clarice Vance left the bill at the Prospect, Brooklyn, after her opening performance last week.

Eva Tanguay and Roscoe Ails are to appear in a new musical production soon to go into rehearsal.

Belle Bennett, playing in "Happy-Go-Lucky," has signed a long-term contract with A. H. Woods.

Pat Rooney and Marion Bent will play a full week at Moss' Coliseum Theatre, opening November 8th.

Jerome M. Rose, former secretary to Earl Carroll, is now connected with the Franklin Strouse service.

Jimmy Cantor, a cousin of Eddie, is to appear in vaudeville under the billing "Eddie Cantor's Cousin."

Budd Robb has left the Cohan and Harris Theatre to take up the post of manager of the new Times Square.

Willie Kurtz, formerly treasurer of the Bronx, is now filling the same position at the Forty-fourth Street Theatre.

Jack King and Earl Gilson have formed a new partnership, and will shortly open in a new singing and talking act.

Roy A. McCleod is now manager of the Orpheum Grand Theatre, Calgary, having taken the place of Harry O. Plint.

Zyllah Shannon has been engaged by Conroy and Meltzer for their repertoire at the Greenwich Village Theatre.

The Fairbanks Twins have been engaged for the Marilyn Miller, Leon Errol musical show, to go into rehearsal next week.

Tom Oliphant, general press representative for Sam H. Harris, is now installed as company manager of the Plymouth.

Flora Sheffield, playing the American girl in "Three Live Ghosts," has signed a three year contract with Max Marcin.

Leone Morgan, recently divorced from Ralph Crane, became the wife of Lionel Stahl, broker, in Jersey City, last week.

Jessie Lewis retired from the cast of "The Girl in the Spotlight" when it closed its Boston engagement at the Tremont.

Nan Halperin, Al Shayne, Cecil Cunningham and the Klein Brothers played the Sunday night concert at the Lyric Theatre.

Wilette Kershaw will shortly be seen in the leading role of a new play by Eugene Walter tentatively entitled "Come Across."

Franklin Ardell will have nine persons in support of him in his new act, "King Solomon, Jr.," which will open this week.

George Marion has been engaged for Kate McLauren's new play, "When We're Young," to be presented by the Shuberts.

Orth and Cody, Moran and Wiser, Georgie Price and Walter C. Kelly were on the Casino Theatre bill Sunday night last.

Noblet and Infield broke in the new version of the old Barry and Woolford act "At the Song Booth" at Morristown last week.

Stella Benno booked four of the former Moss houses in the Keith Exchange, during the absence of Danny Simmons, due to illness.

Justine Wayne, Helen Van House, Boyd Clark and Richard Hogan are to support Arthur Donaldson in the cast of "Sun Valley".

Michio Itow, the Japanese dancer, has been engaged to appear in the Provincetown Players production of "Emperor Jones."

M. D. Simmons, who handles the booking of the Moss houses, has recovered from a recent illness and is now back at his desk.

Rosalie Stewart is to book "One Night," a one half interest in which act she has purchased from the A. & A. Producing Company.

Tot Walters, Walter C. Kelly, Green and Blyler and O'Hanlon and Zambouni played last Sunday night at the Century Promenade.

Rose Adelle is playing the aunt in Baldwin and Blair's sketch, "The Petticoat Man", enroute to the Coast, on the Pantages circuit.

Savoy and Brennan, the Watson Sisters, Irving Fischer, Dooley and Sales and Cecil Cunningham appeared at the Century last Sunday night.

Charles Wilson and Jeanne Van Sant were married in Chicago last week and started a honeymoon trip over the Orpheum Circuit.

Edythe Baker has been engaged for the forthcoming "Sally in Our Alley" show, in which Marilyn Miller and Leon Errol will be starred.

Ida Edgecombe has replaced Ray Collahan as treasurer of the Comedy Theatre, the latter being moved to a similar position at the Astor.

Brother Ayres, of the team of Grace Ayres and Brother, after six months' illness resulting from two operations, has returned to work.

Will Reed Dunroy is publicity agent for the Chicago "Own Your Own Home" exposition, scheduled to run from March to April of next year.

Primrose Caryll, daughter of the composer, Ivan Caryll, is making her first Broadway appearance in "Kissing Time," at the Lyric Theatre.

Doll Farlaudau has doubled with a partner in a new act of singing and dancing which will be known in the future as Farlaudau and De Voil.

Rita Ross, an actress, according to the police, drank iodine while suffering from despondency over ill-health last Saturday and was sent to a hospital.

Sophie Tucker, in addition to her engagement at Edelweiss Gardens, Chicago, has signed to play six consecutive weeks of vaudeville in that city.

Eileen Flory, a vocalist from Australia who has been singing a short time in the West, will open for the first time East on the Keith time, this week.

Wilton Lackaye is still confined to his home as a result of the encounter with John J. McGraw several weeks ago, when the actor broke his ankle.

Walter C. Kelly walked out of the bill at the Crotona last Monday afternoon following a disturbance in the gallery as his act was about to go on.

"The Night Line" a new act with eight principals and featuring Charles Mack, under the direction of George Barry, opens on the Poli time next Monday.

Sophie Brenner, a dancer last seen in "The Girl from Home" and "Mias Millions," is in the cast of the Joseph Cawthorne play "The Half Moon."

John Ellis, Joseph Marba, Louise Arnold, James S. Mack, Master Carl Johnson and Horace Macomber have been added to the cast of "Sun Valley."

Rosie O'Grady, a soprano recently arrived from Ireland, will be seen shortly on the Keith time in a new single with special material written by George Barry.

Louise and Carmen have just closed 15 weeks on the Loew time and will stay in New York for the balance of the season playing clubs and Sunday night concerts.

Fred Kerr, a well-known English actor, arrived in New York from London to appear in "Just Suppose," which opens at Harry Miller's Theatre on November 1st.

William Anderson, actor, was freed in Washington Heights Court last Friday when William Frieder failed to appear to press a charge of grand larceny against him.

William Smeltzer, formerly manager of the Savoy Theatre, San Francisco, is scheduled to depart for Australia October 28 to exploit the moving picture, "End of the Road."

Reginald Sheffield, Adolph Link, Edward Reese, Alan McAltee and Zyllah Shannon have been engaged to appear in "Youth," shown at the Greenwich Village Theatre Tuesday night.

Kate Pier Romer, who played Maude Leonie's part in "Cousin Eleanor" with Mollie Fuller, will shortly be seen in a new act with Vallie Belasco Martin, a niece of David Belasco, now being written by Miss Martin.

Helen Richards, Lucille Busch, Jeanette Willis, Ruth Appleton, Mildred Shaw, Arthur Gally, Jack Gilbert, and the Big City Jazz Band comprise the cabaret at George Seigel's cabaret and Dance Palace, in Astoria, L. I.

Robert V. Newman, erstwhile publicity man and manager of George Broadhurst's "Come Seven" show, has been "loaned" to George Scarborough and Ernest Truax, who have appointed him manager of the "Blue Bonnet" show, now playing at the Princess Theatre.

Pat Rooney and Marion Bent, Clark and Bergman, Ruth Royce, Fay Marbe, Lynn and Howland, Rome and Gaut, Adelaide Bell & Company, George Yeoman and Athos and Read, played the New Amsterdam Theatre last Sunday night.

George Williams, Chick Briemont, Dick Maddox, George Dabbes, Fay Darling, Besse Deno, Louise Paulette, Lew Goldy, George La Tour and Raymond Stansville are members of "The Rajah's Daughter."

Frank Masters and Ruth Hale are breaking in a new double act at Port Chester this week, staged by Pearl Regay and Frank Masters. Masters was formerly with Billie Shaw and Miss Hale was recently seen in "The Poor Little Ritz Girl."

(Continued on page 27)

FEIST HITS have feathered your nest in the past. Here's the biggest one we've ever handed you. **IT'S A POSITIVE LANDSLIDE.**

FEATHER YOUR NEST

*by Kendis & Brockman
and Howard Johnson*

Feather
your nest
by singing
**"FEATHER
YOUR
NEST"**

You can't
go wrong
with any
Feist Song



CHORUS

The birds are hum - ming, — "go feath - er your nest" — To - mor - row's com - ing, —

— so feath - er your nest — It's time for ma - ting, — no us - es - i - tal - ing, —

— The par - son is wait - ing, he knows just whether it's best, In a home for two, love, —

— to - geth - er we'll rest — Where only true love — can weather the test, —

Don't be de - lay - ing, — the or - gan is play - ing, — The whole world is

say ing, — "Go feath - er your nest" — The birds are nest!"

Feather Your Nest

IT'S A FEIST HIT — You can't go wrong!

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DRAMATIC and MUSICAL

"MARY," WITH GOOD MUSIC BUT THIN BOOK, IS SPLENDIDLY DONE

"MARY" ("Isn't It a Grand Old Name?") A musical comedy in two acts and three scenes; book and lyrics by Otto Harbach and Frank Mandel; music by Lou Hirsch; staged by Julian Mitchell and Sam Forrest. Produced by George M. Cohan and presented at the Knickerbocker Theatre, New York, Monday evening, October 18, 1920.

CAST

Jack Keene.....Jack McGowan
Mrs. Keene.....Georgia Caine
Tommy Boyd.....Alfred Gerrard
Madeline Francis.....Florence Millership
Mary Howells.....Janet Velie
Huggins.....Frederick Graham
Gaston Marceau.....Charles Judels
Mr. Goddard.....James C. Marlowe
Deakon.....Gene Richards
Meakon.....Wesley Totten
Chicky.....By Herself
Golden Girl.....Sibylla Bowhan
Whirling Willie.....Si Layman
Toddling Tessie.....Helen Kling
Hotfoot Harry.....Bert Shadow
Dancing Dora.....Lillian McNeil
Two-Step Tom.....Lou Lockett
Waltzing Winnie.....Edna Pierre

Not since the "Merry Widow Waltz" beguiled two continents, has there been a song which so completely pervaded a musical show as "Just a Love Nest," the ingratiating *motif* song in this show. Long before the piece opened at the Knickerbocker Theatre the strains of "Love Nest" had become familiar to countless thousands and was being sung, hummed, whistled and played by landlords, tenants, street urchins and orchestras, respectively. Its publishers report that upward of 700,000 copies were sold up to the week before the show opened here. And, as for the mechanical devices which convey the tune, such as phonograph records and music rolls, the sale of these, too, must already number countless thousands.

Small wonder, then, that an equally large number of theatregoers should be eager to see the show in which this famous song plays so important a part. The success of "Mary" is therefore assured. And George M. Cohan, by producing this play, has added another laurel to the invisible wreath of glory with which his wise dome is already caparisoned.

"Mary" is essentially tuneful. Lou Hirsch's score is so superior to the book that there can be no comparison. Such a song as "Waiting," sung in the last act by Janet Velie, has as melodic charm as "Love Nest," it seems to us; but the story told in the latter song's lyrics has a much wider appeal. Besides, it happens to be one of the best lyrics written for a popular song in years. For which Otto Harbach and Frank Mandel deserve special commendation, as they do, indeed, for all the lyrics the show contains.

The book of "Mary" tells the story of a rich widow who suddenly loses her fortune through the failure of a bank. She has a son fresh from a Kansas college, who is engaged to a debutante. And the latter must have money with which to live in the style to which she has become accustomed. The son is also loved by the daughter of his college president. The Kansas girl becomes social secretary to the widow, while her son goes back to Kansas to retrieve the family fortune by selling specially built houses. In fact, "Mary" was originally titled "The House That Jack Built." But he strikes oil in Kansas while attempting to erect the first house on some property he has bought, with the result that he returns home six months later a very rich man, finds that the society girl he left behind is only interested in him because of his wealth and finally marries Mary, the college president's daughter.

This is a thin story; very thin, in fact. But G. M. C., wise producer that he is, has had the show staged so that it moves with lightning-like rapidity. Every time

there is a lull in the story the ensemble are brought on and their collective actions speak louder than words. Everybody in the show dances; all the time, it seemed, somebody or other was dancing. When there was nothing else to do the members of the chorus just leaped across the stage in the manner of Isadora Duncan's dancers. Which fact reminds us that the members of the chorus in "Mary," both male and female, are the snappiest aggregation we have seen in many a day. One bob-haired maiden in particular we remember very well. We are sorry we do not know her name, for not only did she bob her hair distinctively, but the way she bobbed her head and toes was delightful.

Janet Velie, as Mary, sang prettily and acted exceptionally well. Florrie Millership, as the other girl, danced her way into popular esteem from the very beginning. Jack McGowan, as the hero, was good to look at and acted with sincerity. But, we do wish he had sung "Love Nest" better than he did, his principal fault being his tendency to slur the words of the beautiful lyric.

Georgia Caine, as the rich widow, was delightful all the way through. Alfred Gerrard, as juvenile number two, danced much better than he sang. In fact, there were times when he danced exceptionally well. Charles Judels, as an impecunious Frenchman, contributed a great deal of comical flavor to the show, for he is a splendid character comedian. James C. Marlowe, as the widow's lawyer, also contributed a distinctive brand of humor. And Frederic Graham, as the butler, made the role stand for something definitely humorous. A wee kiddie functioned in the first act with charming effectiveness.

As for the specialty dancers, all of the nine were excellent, which is why we mention their names: Gene Richards, Wesley Totten, Sibylla Bowhan, who had a gold costume in the first act that was a thing of beauty, Si Layman, Helen Kling, Bert Shadow, Lillian McNeil, Lou Lockett and Edna Pierre. The two latter contributed a few eccentric dances that were especially interesting.

The settings were tasteful and the costumes exceedingly pleasing to the eye, being almost as beautiful as the girls who wore them. And, as for the staging, Julian Mitchell and Sam Forrest certainly achieved excellent results. Several of the group effects are characteristic of Mitchell at his best.

Thus we find "Mary" possessed of a delightfully tuneful score, a well chosen cast, a plethora of dancing and, last but not least, a distinctiveness which spells entertainment. And we almost forgot to mention the extraordinary orchestration which so thoroughly helped to bring out the melodic features of the score.

RE-MODEL NEW YORK THEATRE

The New York Theatre is to undergo extensive alterations, at a cost of \$500,000, including the lowering of the auditorium to the grade level, while one large balcony will be substituted for the two now existing. The roof theatre will also be extensively altered, thereby enlarging its capacity to 1,400 seats. There will also be a new lobby at the entrance of the main theatre, and the Forty-fifth street frontage will be remodeled. There will be no change in the policy, both the New York and roof theatres remaining as motion picture houses.

SELWYNS' OPENING NOV. 15TH

The Apollo Theatre, which adjoins the new Times Square on West Forty-second street, will be opened by the Selwyns on November 15th, when "Jimmie," a musical comedy, with Frances White, and produced by Arthur Hammerstein, will be presented. The house will be devoted exclusively to musical shows.

"BAB," FANCIFUL AND ALLURING, DESERVES GOOD RUN HERE

"BAB." A comedy in four acts by Edward Childs Carpenter, from the novel of Mary Roberts Rinehart. Produced by George C. Tyler, at the Park Theatre, New York city, Monday evening, October 18, 1920.

CAST

Leila Archibald.....Edith King
Hannah.....Helen Gurney
Mrs. Archibald.....Percy Haswell
William.....James Kearney
Carter Brooks.....Tom Powers
Bab.....Helen Hayes
Jane Raleigh.....Lillian Ross
James Archibald.....Sam Edwards
Clinton Beresford.....Arthur Eldred
Eddie Perkins.....Stephen Davis
Guy Grosvenor.....Robert Hudson

A wisely selected and well balanced cast giving expression to an adroitly developed theme, is the impression given by "Bab."

The plot of the play which has been dramatized from the "Sub-Deb" stories, concerns the homecoming of "Bab" from her boarding school on account of an epidemic of measles. She takes a hand in directing the destinies of her sister, betrothed to an Englishman. Bab also invents an imaginary lover in the person of a cinema actor and carries through this fancied courtship to her ultimate confusion, her parents just deciding that she must be taught a lesson when Fate steps in and she is taken down with an attack of measles.

The chief interest centred around the portrayal of the title role by Helen Hayes, an eighteen-year-old comedienne gifted beyond her years. Miss Hayes plays with a precision and technic that usually is manifest only after years of patient toil and struggling. Acting seems to come natural to her, the only fault noticeable at present being an inclination to over stress.

Perhaps, as the play settles down for a run, which it should, Miss Hayes will overcome this tendency. Her performance was characterized with delightful naivete and an impish roughness that fit the part to perfection and was highly commendable. She scored an undeniable personal triumph.

Tom Powers played with ease, grace and in a well sustained manner, the role allotted to him, and Arthur Eldred gave an exceptionally good portrayal of a monocular Englishman, never overdoing the part and at all times presenting the character without approaching the ridiculous.

Lillian Ross, as a deeply impressed young friend, was clever, and Edith King, as Bab's elder sister, gave an excellent performance.

Stephen Davis pleased as a representative of the very much younger set in his first dinner coat. Robert Hudson, adept as a mock adventurer and James Kearney, as a butler who did not drop his "h" as well as Helen Gurney in the role of a maid, were all excellent. Sam Edwards and Percy Haswell, in the roles of the parents of Bab, were somewhat less effective in their respective parts. But, on the whole, the cast was adequate.

"ADRIENNE" IS REHEARSING

The musical comedy "Adrienne" began rehearsals last Monday and will open at Atlantic City November 29th, at the Globe Theatre.

The book is by A. Seymour Brown and William Stone, the music by Albert Von Tilzer. Leo Marsten will stage the book and Bert French will put on the dances.

Prominently cast are Arthur Deagon, George Bancroft, Howard Marsh, Mystic Clayton, Ben Harrison, James Templeton, Fern Rogers, Doris Arden, Octavia Broske, Nellie Degraase, Mlle. Natalie and Hugh Finn.

GEORGE M. COHAN'S LATEST SHOW WILL PLAY TILL SUMMER

"THE MEANEST MAN IN THE WORLD." A comedy in three acts by Augustin MacHugh, based upon a one-act play by Everett Ruess, produced at the Hudson Theatre, New York, October 12, 1920, by George M. Cohan.

CAST

Bert Nash.....Ralph Sipperly
Kitty Crockett.....Ruth Donnelly
Andy Oatman.....Howard Boulden
Richard Clarke.....George M. Cohan
Ned Stephens.....Norval Keedwell
Mrs. Clarke.....Mrs. Alice Chapin
Nellie Clarke.....Leona Hogarth
Frederick Leggett
Elwood F. Bostwick
Henry Billings.....Peter Raymond
Carlton Childs.....Leo Donnelly
Michael O'Brien
George W. Callahan
Jane Hudson.....Marion Coakley
Lute Boon.....Hugh Cameron
Hiram Leeds.....John T. Doyle
Franklyn Fielding.....Fletcher Harvey

Some years ago Mr. MacHugh, credited with being the author of this play, went into the office of George M. Cohan, then in business with Sam Harris, with a script under his arm. Cohan read it, pulled his hat down over one eye, shot "It's alright, kid" toward MacHugh out of the corner of his mouth, jazzed the lines up in a rehearsal, and, lo and behold, we had "Officer 666."

But everybody who saw the piece during its long run at the Gaiety, was pretty sure who wrote "Officer 666." And there are few theatre folk around Times Square who wouldn't gamble their heads off that he wrote this one, too. It's Cohan all over, and some people are certainly very lucky Augustin MacHugh being one.

Like all shows in which Cohan himself appears, "The Meanest Man in the World" is vitally American and, like most of the shows in which he appears, it is a hit. Americanism and success exude from it, even as does the scent of flowers from Earl Carroll's "Lady of the Lamp." There is the fibre and strength to it noticeable about all Cohan shows.

In order that nothing might interfere with the lines going over with the proper deftness of touch, Cohan is playing the lead himself, being, in the first act, a very impecunious lawyer, who has been brought to a place where his telephone is cut off, his landlord about to dispossess him, and everything gone wrong simply because he is too kind-hearted to do some of the displeasing things which attorneys meet in the course of their practice. In the midst of all his woes, a friend enters to tell him that he wants him to go to Hudsonville, Pa., and collect a bill of \$850 by putting these ideas into practice. The act ends with Cohan resolving to be a tough guy.

The second shows him in Hudsonville, where he finds that the party from whom he must collect the \$850 is a girl, and that, if he insists upon payment, she will have to mortgage a farm she owns. He tries to do the hard and mean thing, but when he finds that a crafty old banker is only too anxious to lend money on the farm because it contains huge oil possibilities, the young lawyer pays the bill himself and, becoming the girl's attorney, sees that she gets everything that's coming to her, incidentally marrying her.

These acts are filled with racy humor and punch laughs, ever human and hearty, which will keep Cohan in the cast, provided he wants to stay, until they start racing again at Belmont next Spring.

The piece has a supporting cast, too, that is all there. Ralph Sipperly, remembered as the brash youth of "A Prince There Was," does good work as office assistant, and Ruth Donnelly, from the same play, is also characteristically cast. Marion Coakley is the heroine.

Others who assist include Norval Keedwell, Leo Donnelly and Hugh Cameron.

SOME ADVICE IN REFERENCE TO VAUDEVILLE CONTRACTS

In order to place vaudeville on a stronger business basis, I have endeavored, as far as the **B. F. KEITH VAUDEVILLE EXCHANGE** is concerned, to have all agreements of whatever nature recorded in the contract. Then there can be no question. This eliminates the expressions often heard—"The manager told me that that was all right;" "my representative told me I was to go to such and such a place, and have so much time;" "the booking manager told me that I should have a certain spot on the bill," and other remarks of this kind. To avoid this, it is necessary that artists sign and return their contracts promptly, and have their different understandings written in the contract before accepting the same; otherwise the contract will stand as originally signed. Strict attention should be paid to the liability clause, for once a contract is signed, both the manager and the artist become liable to each other for the fulfillment of the same. The manager of a local house is not aware of what has been said between the artist and the manager and the booking manager and the booking representative. He can only decide conditions according to his contract, which he receives from the Booking Office, or which the artists have themselves.

In order that the artists may have these contracts when they fulfill an engagement, orders have been given in the **B. F. KEITH VAUDEVILLE EXCHANGE** that contracts must be issued immediately the act is booked, signed and sent to the artist or to the artists' representative for their signature. Our great trouble at the present time is that the artists do not return their contracts; they put them in their trunks and forget all about them. We are obliged daily to write all over the country requesting artists to return the contracts immediately they receive them, either signed or unsigned, according to their own disposition. Our Contract Department has been reinforced, and strict orders given that contracts must be filed for every act booked through this office.

This is one of the reforms that we are endeavoring to create, and if there is to be any improvement, it must be with the assistance of the artists.

Please cooperate with the Booking Office; sign your contracts on receipt of same, and return them to the Booking Office or to your representative.—

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Riverside—Flying Mayos—Joffesons Iceland—Santley & Norton—Beth Berri & Co.—Sybil Vane—Duran & Raymond.
Colonial—Eddie Leonard—L. & B. Druer—El Cota—Faxon & Swirley—Wilfred Clark & Co.—El Bart Bros.—Miller & Mack—Elinore & Williams.

Alhambra—Phil Baker—Felix & Fisher—2 Follis Girls—Surratt & Co.—Nonette.
Royal—Marx Bros.—Bert Errol—Brown & Weston—Ed. Morton—Leon Stanton & Co.—Louise & Mitchell—Allen Stanley—Patricia & Mason.
Hamilton—Adelaide & Hughes—Jimmy Lucas—Ford Sisters—The Volunteers.
Jefferson—Kranz & LaSalle—Transfield Sisters—O'Donnell & Ball—Rooney & Bent Rev.—H. Montgomery—Walthour & Princeton.
Regent—Toney & Norman—Charles L. Fletcher.

BROOKLYN, N. Y.

Bushwick—Juno Salmo—McWalters & Tyson—Lembert & Ball.
Orpheum—Bob & Tig—Bobby O'Neill—Boyce Combe—Dennis Sisters—4 Nortons—Clara Morton—Long Tack Sam.

ALBANY.

Keith's—Kharum—Harry Holman & Co.—Emma Carus—Dippy Diers & Co.

BUFFALO.

Shea's—Mullen & Correll—Weeks & Baron—Harry Breen—McIntosh & Maids—Walter Manthly & Co.—Trip to Hiltland—V. & E. Stanton.

BALTIMORE.

Maryland—Bobbie Gordone—Louise Gunning—Adams & Griffith—Bailey & Cowan—The LeGros.

BOSTON.

Keith's—Nolan & Nolan—L. Pierpont & Co.—Ruth Royce—4 Jamey Bros.

COLUMBUS.

Keith's—Evans & Perez—Coogan & Carey—Leonore Korn—Finks Mules—Eddie Foye—Howard & Clark Rev.—Fern & Marie.

CINCINNATI.

Keith's—LeToys Models—Ed. E. Ford—Bessie Remple & Co.—Francis Pritchard—McGrath & Deeds—Harry Watson & Co.—Dolly Kay—Chas. McGodd & Co.

CLEVELAND.

Hippodrome—Winter Garden Girls—Kelly & Pollock—Scanlon, Dennis & Scanlon—Herbert Brooks—Gordon & Ford—Topics of Day.

DETROIT.

Temple—Worden Bros.—Dooley & Storey—Margaret Young—Yvette & Co.—Great Lester—Bradley & Arline—Big City 4—Howards Ponies.

DAYTON.

Lyric—Juliet—The Vivians—Francis Renault—Morris & Campbell—Gibson & Connell—Polly & Oz—4 Nightons.

ERIE.

Colonial—Jack Osterman—Ida Mae Chadwick—Vera Sabini.

GRAND RAPIDS.

Empress—Barbette—Burns & Frabito—Matthews & Ayers—Chas. F. Semon—Olga Petrova—Girards Monks.

HAMILTON, CAN.

Shea's—McDevitt Kelly & Co.—H. J. Conley & Co.—J. & K. DeMaco—Samaroff & Sons—Cleveland & Faye—Rene Roberts & Co.—Chic Sale.

INDIANAPOLIS.

Keith's—Margot & Francois—Bessie & Baird—Josie Heather & Co.—Paul Decker & Co.—Rome & Grout—Ernest Evans & Co.—Francis & Kennedy.

LOWELL.

Keith's—Davis & Pell—Dave Roth—Mason & Cole—Wanzler & Palmer—Grace Huff & Co.—Golden Gate Trio—The Ovandos.

LOUISVILLE.

Mary Anderson—B. & B. Wheeler—Frankie Wilson—Frank Hurst—Zomah—Henry & Moore—In Door Sports—Hermine Stone & Co.—Lorimer Hudson & Co.

MONTREAL.

Princess—Nayons Birds—Billy Arlington & Co.—Howard & Sadler—Swift & Kelly—Cathedral Singers—Millard & Marlin—John S. Blondy & Co.

OTTAWA.

Dominion—Vittorio & George—Lucy Bruch—Carson & Willard—Bert Kinney.

PORTLAND.

Keith's—Anderson & Yvel—Clara Howard—Young & Wheeler—The lampins—Farrell Taylor & Co.—Bowers, Walters & Co.

PITTSBURGH.

Davis—Karl Emmys—Pats—Geo. Jewels Rev.—Raymond Bond & Co.—Grace Nelson—4 Pashas—Geo. M. Rosener—Cunningham & Benn.

PROVIDENCE.

Keith's—Margaret Stewart—Pedestrianism—Carrie J. Bond—Elsa Ryan & Co.—Mr. & Mrs. J. Barry—Frank Mullane—Bob Hall—Mellette Sisters.

PHILADELPHIA.

Keith's—Eary & Eary—Beatrice Herford—Lorraine & Crawford—Ethel Clifton & Co.—Schietles Mann—Emma Stephens—Little Cottage—Robt. E. Keane.

ROCHESTER.

Temple—Young & April—Claudius & Scarle—Margaret Padula—Kinney & Corrine—Bert Fitzgibbon—Fall of Eve—Hughes & Debow—Koban Japs.

SYRACUSE.

Crescent—Raymond Wilbert—Miller & Lyle—Lydia Barry—Senator Murphy—The Caninos—Emmet DeVoy & Co.—Donovan & Lee—4 Ortons.

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Shea's—Hazel Moran—Billy Gleason—Harry Carrol Rev.—Patricia—Nash & O'Donnell—Sheldon & Daly—Lohse & Sterling.

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WILMINGTON.

Garrick—Mantelle & Co.—Monahan & Co.—Eddie Ross—Jean Granesse Trio—Taylor, Howard & Them—Peggy Brooks.

WASHINGTON.

Keith's—Tony—Mary Marble & Co.—A. C. Astor—Nat Nazarro & Bro.—Kara.

YOUNGSTOWN.

Hippodrome—The Rivals—Mr. & Mrs. Norcor—Snyder & Milano—Amata—Herschel Henlere—Geo. Kelly & Co.—Anna Chandler—Kirby, Quinn & Co.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Kitty Donner & Co.—Lew Dockstader—Marie Nordstrom—Horlick & Sarampa Sisters—William Ebs—Hayataka Bros.—Oscar Lorraine—Tracey & McBride.

Majestic—Sophie Tucker & Co.—Bronson & Baldwin—Kenny & Hollis—Rubeville—Nellie Nichols—Rekoma—Nelson & Barry Boys—James H. Cullen.

State Lake—Blossom Seeley & Boys—Kane & Herman—Resista—Buch Bros.—Moss & Frye—Reno—Meyer, Burns & O'Brien—Kelly & Pollock—Radjab.

DENVER.

Orpheum—Under the Apple Tree—Kennedy & Rooney—Stanley & Sines—Neal Abel—Carlton & Bailew—The Briants—Lawton.

DES MOINES.

Orpheum—Hackett Delmar—Revue—Davis & Chadwick—Orren & Drew—Oliver & Oip—Edward Marshall—Four Aces—Anger & Packer.

DULUTH.

Orpheum—Victor Moore & Co.—Gosler & Lunsby—Swor & Westbrook—Yates & Reed—Dancing Kennedy—Petry Rest & Bro.—Hello Husband.

KANSAS CITY.

Orpheum—Lightner Sisters & Alex.—Charles Kenna—Wilson & Larsen—Nelson & Cronin—Werner Amoros & Co.—Jack Trainor & Co.

LOS ANGELES.

Orpheum—Sheila Terry & Co.—Wallis Clark & Co.—Dewey & Rogers—Three Lordons—Billy Shoen—Four Harmony Kings—Wastiska & Understudy—"Bits of Pieces".

LINCOLN.

Orpheum—Emma Haig & Co.—Coley & Jaxon—Seven Bracks—Primrose Four—Wallace Galvin—Elly—Frank Wilcox.

MINNEAPOLIS.

Orpheum—The Sirens—Roy La Pearl—Barnes & Freeman—Herbert Clinton—Arco Bros.—Norma Telma—Piller & Douglas.

MEMPHIS.

Orpheum—Four Fords—Owen McGivney—Lucille & Cockie—Hampton & Blake—The Four Gossips—Reddington & Grant.

MILWAUKEE, WIS.

Palace—Stella Maybaw—A Hungarian Rhapsody—Grant Gardner—Duffy & Sweeney—Conroy & Howard.

Majestic—Trixie Friganza—The Ushers—Geo. McFarland—J. & M. Harkins—The Honey Boys—Mr. & Mrs. G. Wilde—Matthews & Ayres—Rasso.

NEW ORLEANS.

Orpheum—Annette Kellerman & Co.—Ned Norworth & Co.—Elsa Ruegger—W. H. Armstrong & Co.—Al Libby & Co.

OMAHA.

Orpheum—The Love Shop—Follow On—Jackie & Billie—Cahill & Romaine—Harvard Holt & Kendrick—Lucy Gillette—Sidney Phillips.

OAKLAND.

Orpheum—Musical—Imhoff, Conn & Corinne—Morgan & Kloter—Story & Clark—Hermine & Shirley—Reed & Tucker—Jas. & Etta Mitchell.

PORTLAND.

Orpheum—Barr Twins—Bobbie & Nelson—Daisy Nellis—\$5,000 a Year—Kellam & O'Dare—John & Nellie Olms—Lord & Fuller.

ST. LOUIS.

Rialto—Frisco & Loretta—McDermott & Co.—Friscoe—Marie Lo—Burt & Rosedale—Hanlon & Clifton—Sargent Bros.

Orpheum—Wilbur Mack & Co.—Kiss Me—Henri Scott—Gardner & Hartman—Brown, Gardner & Barnett—Lou & Paul Murdoch—Jerome & Newell.

SAN FRANCISCO.

Orpheum—Varieties of 1920—Emily Darrell—Glenn & Jenkins—Frank & Milt Britton—McCormack & Wallace—De Cock Troupe—Lord Chester & Co.—Joe Melvin.

SACRAMENTO AND FRESNO.

Orpheum—Harry Fox & Co.—Powers & Wallace—Mullen & Francis—Rose & Moon—Tuck & Clare—Chas. Henry's Pets.

SIOUX CITY.

Orpheum—Teachom's Cats—Gonne & Alberts—Ames & Winthrop—Swor Brothers—Price & Bernie—Edith Clasper & Boys—Olson & Johnson—Ambler Brothers.

SEATTLE.

Orpheum—Spirit of Mardi Gras—Bert Baker & Co.—Leipzig—Guy Weadick—Willie Hale & Bro.—Claude & Marion—Sabbott & Brooks.

SALT LAKE CITY.

Orpheum—J. Ros. Johnson & Co.—Adler & Dunbar—Welch, Mealy & Montrose—McFarland Sisters—La Graciosa—Asaki & Taki.

ST. PAUL.

Orpheum—Georgia Campbell & Co.—Bevan & Flint—Marie Gasper & Co.—Dainty Marie—Dave Harris—Lillian's Dogs—The Love Game.

VANCOUVER.

Orpheum—Kitty Gordon—Jack Wilson—Rae B. Ball & Bros.—Hoating & Francis—Dotson—Royal Gascoignes—Three Weber Girls.

WINNIPEG.

Orpheum—Mme. Doree's Operalogue—Dale & Burch—Two Jesters—Magic Glasses—Laurel Lee—Garcinetti Bros.

F. F. PROCTOR

NEW YORK CITY.

51st St.—Royce Coomes—4 Mortons—Morton & Glass—Clare Morton—Rose Revue—Helen Gleason Co.

B. S. Moss' Broadway—Chris Richards—Harry Holman—Wilton Sisters—Julia Curtis—Amoros & Obey—Clinton Sisters—Arthur Bern Co.

Regent—Bert Hutton—Marshall Montgomery—Gems of Art—Sosman & Sloan—Saranoff & Jo Jo.

125th St. (First Half)—Saxton & Farrell—Adeline & Wright—Herman Thiburg—Zelda Jantley—Six Imps & Girl—Summertime. (Last Half)—Mus. Nosses—Archer & Bedford—Hamming & Hills—Dixie Four.

5th Ave. (First Half)—Emma Carus & Co.—Cantell Walker—Kartelli—Boys Ruder—Carney & Ross—Six Nosses. (Second Half)—Knowles White—Nester & Haynes—Masters & Kraft—F. Walter's Lions—John, Baker & J.—Lou & J. Archer—True Pals.

Harlem Opera House (First Half)—Belle Montrose—Awakening of Mr. Pipp—Johnson Baker & J. (Second Half)—Sophie & Harvey Versett—Sonia Meroff—John Whilbrick Co.

23d St. (First Half)—Gladys Moffett—Sansone & Della—Melville & Stetson—Bert Swen's Alligators—Marriage vs. Divorce. (Second Half)—Treville—Emma Stevens—Peppie & Perry.

58th St. (First Half)—Hester & Hayes—Whirl of Variety—Wells O. Fiser—Jessie Morris—Davis & Rich—Sully, Rogers & Sully—Mus. Johns. (Second Half)—Sweeties—Demarest & Doll—Carney & Rose—Ashai Troupe—Miller & Mack—Earl & M. Gates.

Coliseum (First Half)—4 Marx Bros.—Chas. Dunbar—Irvin & Connelly—Thames Bros.—Miller & Lyle—Mabel Sherman. (Second Half)—Marshall Montgomery—Harry L. Mason—Sosman & Sloan—Harry Miller Co.

Yonkers (First Half)—Sweeties—Archer & Belfore—Bob & Tip—Demarest & Doll—Wilbur Sweetman—Frank Allane. (Second Half)—Bert Hartlem—Saxton & Farrell—Metzler Lippard Co.

Mt. Vernon (First Half)—Bowers' Song Revue—Henderson & Mills—Knowles & White—Quinn & Carley—Bessie Clifford. (Second Half)—A. Robins—Sansone & Della—Royal & Ride—Going Up.

BROOKLYN.

Prospect (First Half)—A. Robins—Emma Stevens—St. James—Going Up. (Second Half)—Bowers' Song Revue.

Flatbush—Fay Courtney Co.—Pedestrianism—Marguerite & Alvarez—Creole Revue—Wilkins & Wilkins.

Henderson (First Half)—Frank & Wilbur—Lester & Noel—Les Marchantes—Watts & Hawley—Asahi Troupe. (Second Half)—Burns & Lester—Chappell & Stinette—Fou Pity's Sake—Marion Harris.

ALBANY.

(First Half)—Parker Trio—Anderson & Gounes—Buddy Walker—When Dreams Come True. (Second Half)—Lew Hoffman—Reed & Galway—Chas. Gill—Anthony & Mack—Sully Rogers & Sisters.

AUBURN.

(First Half)—Dennis Sisters—Thibault Cody—Cliff Clark—Helme & Holliston—Dunbar & Turner—Currant of Fun. (Second Half)—Harlo & Duffy—Reilly, Shetts & Clare—Hazel Harrington Co.—Marg. Farrell—Herbert's Dogs.

AMSTERDAM.

Shelvey Boys—Pressler & Klass—Anthony & Mack—Salon Singers.

ALTOONA.

(First Half)—Dewitt Young Sisters—Van Brothers—Travers Douglas—Volunteers—Eary & Eary. (Second Half)—Lockhart & Laddie—Jones & Johnson—Adelaide & Dwyer—Eddie Foyer—Tick Tock Revue.

ALLENTOWN.

(First Half)—Walthou & Princeton—Marshall & Connors—Beatrice & Morgan—Arthur Lloyd—Ziegler Sisters Band. (Second Half)—B. Genevieve & Water—Weiser & Reiser—Walter Fisher Co.—Jack Ingils Co.—Century Girls.

BRISTOL.

Irene Frances—Bert Doyle—Haig & Lavers—Whip Entertainers.

BINGHAMTON.

(First Half)—Gen. & N. Conroy—Jerge & Hamilton—Hazel Harrington—C. L. Fletcher—Burke, Walsh & Nana—Quilian Trio—Cliff Bailey Duo. (Last Half)—George Martin—Wright & Anderson—Jenks & Bings—Conley & Webb—His Taking Way—Jim McWilliams—Peters & LeBuff.

CORTLAND.

Wild & Sedalia—Credon & Walsh—Burke, Walsh & Nana.

CANTON.

Marion Dorr—Yachting—Francis Renault Co.—Jack Kennedy Co.—Tony George Co.

CHESTER.

(First Half)—Ruth Curtis—Joe & J. Fields—Tommy Allen—Cliff Nazarro—Schweitzers Lions. (Last Half)—Claremont Bros.—Grindell & Frie—Andre & Pool Girls—Kelly & Drisko—Woods Nine Troupe.

ELMIRA.

(First Half)—Jennier Bros.—Wild & Sedalia—Jenks & Binks—Happy Moments. (Last Half)—Cliff Bailey Duo—Chas. L. Fletcher—Oh What Melody.

ANDRE SHERRI

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STUDIOS

MODES

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EASTON.

(First Half)—B. Genevieve & Walter—Weiser & Reiser—Walter Fisher Co.—Jack Ingils—Century Girls. (Last Half)—Walthou & Princeton—Marshall & Connors—Arthur Lloyd—Ziegler & Band.

ELIZABETH.

(First Half)—Lou & J. A. Archer—C. & S. McDonald—Little Jim—Harry L. Mason—Marion Harris. (Last Half)—4 Marx Bros.—Mantell Co.—Pierce & Goff—Gene Gramese Co.—Kennedy & Graham.

GREENFIELD.

May & DeVine—McBridge Gazette—Duncan & O'Malley—Eva & Miller—Royal Hawaiian Four.

GLOVERSVILLE.

(First Half)—Blanchette & Devere—McLaughlin & Evans—Stan & McLaurel—Chas. F. Gill—Harry White—Louise & F. Bankoff. (Last Half)—Drisko & Earl—Wilfred Clark Co.

GLENS FALLS.

Lamert Bros.—Anderson & Goines—Tom Brown Highlanders—Dunbar & Turner—Ella Solti Co.

HAZELTON.

(First Half)—Hal Johnson Co.—Delite Girls—Clown Seal. (Last Half)—Fenwick Girls—Joe Armstrong—Japanese Honeymoon.

HARRISBURG.

(First Half)—Lockhart & Laddie—Barnes & Myra—Adelaide & Dwyer—Eddie Foyer—Tick Tock Revue—Dewitt Young & Sisters. (Last Half)—Van Bros.—Travers & Douglas—Volunteers—Eary & Eary.

ITHACA.

Gene & H. Conley—Jerge & Hamilton—Happy Moments—Quilian Troupe—Jennier Bros.

JERSEY CITY.

(First Half)—Robt. N. Hodge—Sonia Meroff—Masters & Kraft—Piquo & Fellows. (Last Half)—Belle Montrose—Lee & Lawrence—B. McCormick—Little Jim—Bessie Clifford.

JAMESTOWN.

(First Half)—George Martin—Lawrence & Duncan—Corine Arbuckle—His Taking Way. (Last Half)—Pagana—Phil Rogers—Hanley & Frita.

LANCASTER.

(First Half)—Kelly & Drake—Mack & Hastings—Bob Milkien—Japanese Honeymoon. (Last Half)—Shappell & Stinette—Rae & Neville—Ruth Curtis Co.

MAKESPORT.

(First Half)—Mack & Frost—Lottie Grooper—Hands Up. (Last Half)—Lottie Atherton—Kellon & Marshall—Bert Stoddard—Novelty Minstrels.

MIDDLETOWN.

Homer & Romaine—Sherman & Pierce—Lee Barth.

MOHRISTOWN.

Pavan Schuster Trio—Orr & Katger—Three of a Kind—3 Raymonds.

NEW LONDON.

(First Half)—Al. Striker—Ritta Gould Co.—Evans & Miller—White Entertainers. (Last Half)—Babette—Larom & Lane—J. C. Lewis Co.—Lillian Vernon.

NEW BRITAIN.

(First Half)—3 Buddies—Lillian Vernon—Dunham & O'Malley—Jack & Leve. (Last Half)—The Pelot—Martell—Jim Doherty—Three Rianos.

NORTH ADAMS.

Monde—Wood & Lawson—Levy & Sumphy Girls—Pat Rogers—Patterson Trio.

NEW CASTLE.

(First Half)—Master Kiddies—Ferguson & Sunderland—Amoros & Oby—Jim & I. Marilyn—Kelley & Stone. (Last Half)—Nikko Chaps—Craig & Catto—Marion Brian—Dalton & Craig—Sebastian & Myra Sisters.

NEW KENSINGTON.

(First Half)—Collins & Dunbar—Master Kiddies—Jim & I. Marilyn. (Last Half)—Joe Lewau—Nikko

THOSE TWO WONDERFUL ENTERTAINERS VAN & SCHENCK

IN THAT BIG SHOW
"The ZIEGFELD FOLLIES of 1920"
ARE NOW SINGING WITH THE GREATEST KIND OF SUCCESS
OUR BIG NOVELTY SONG HIT

MY HOME TOWN IS ONE HORSE TOWN

BY ALEX GERBER BUT IT'S BIG ENOUGH FOR ME AND ABNER SILVER

Lyric by
ALEX GERBER

Brightly (Not too fast)

Vamp

Music by
ABNER SILVER

In a one horse town lived young Rue - ben Brown,
Aft-er months rolled - by, Rue - ben thought he'd try,
That's where he spent all his years - A cit-y friend came down to this coun-try town,
See-ing the mer - ry white way, And so he packed his grip, start-ed on his trip;
He had those big - town f - deas - He said "Rue-ben, you've been
He land-ed there the next day, Soon he found out Broad-way
here .oo long - Why don't you leave your coun-try side? What a pit - y you're not in the cit - y! Then Rue - ben just re - pined:
was a fraud - way he said, "It's no place to be Too much gim-me, and too much shlm-mie, The sim - ple life for me!"

REFRAIN
My hometown is a one horsetown But it's big e - nough for me - The pop-u - la-tion is scattered and small - You can't find the town on an-y map at all; But just the
same it means the world to me To be with mother and my fam - i - ly, My home town is a one horsetown, But it's big e - nough for me.

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A WONDERFUL SONG FOR ANYBODY OR ANY ACT

M. WITMARK & SONS

AL COOK

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New York

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LYDIA (SINGLE) BARRY

ALL BOOKED UP THIS SEASON
(ALONE)

NEXT YEAR WILL PUT OUT AN ACT FULL OF LIFESAVERS;
SUCH AS HER OWN ORCHESTRA, MIDGETS, ELEPHANTS AND
WILL FINISH WITH ELI ELI.

UNDER PERSONAL DIRECTION OF GEORGE LANE

MY TENTH
SEASON, AND
AGAIN FEATURED
AND PRINCIPAL COMEDIAN

MIKE SACKS

"OH BABY" COMPANY.
PLAYING K. & E. TIME.
REGARDS TO FRIENDS.
BURNS THEATRE, COLO-
RADO SPRINGS, NOV. 19.

GARA ZORA

In Vaudeville
Playing
Keith Time

Characteristic, Eccentric,
Interpretative, Comedie,
Sensational, Improvisational
Artistic, Creative,
Emotional Symbolic
Dances

Personal Direction Wm. Wolfenden

ORCHESTRA NEWS

MUSICIANS ELECT OFFICERS

The Musical Mutual Protective Union, Local No. 310 with a membership list in excess of 8,500, last week elected officers for the coming year.

For some inexplicable reason the union with the exception of its president made an almost clean sweep of its officers and elected an entirely new set.

The following are the new officers for the coming year. President, Samuel Finkelstein; vice-president, Angelo Matera; secretary, W. A. Dooley; financial secretary, C. C. Halle; trustees, Arthur Kunze, Leo Shapiro, Fred Etzel; executive committee, Maurice Benavente, Henry V. Donnelly, Harry Kantor, Harry Rosenthal, A. G. Sharpe, Arnold Sonkin and Anthony Mulieri; manager of discount fund, John Bernstein; delegate Central Federation Union, N. Y., Fred Etzel, Brooklyn, H. H. Schmidt; committee Central American Federation Musical Convention, Richard McCann.

LEADERS WRITING SONGS

The orchestra leaders in the big Broadway dance resorts are fast coming to the front as successful popular songwriters and are pushing the old established melody writers hard for first place in the big publishing houses.

Art. Hickman, one of the first to write a popular hit has signed with a big Broadway music house at a big advance. Paul Whiteman, who with his orchestra at the Palais Royal, has in a few weeks become the talk of Broadway, has also signed, and other leaders are at work on manuscripts. Dave Kaplan at Churchill's has recently completed and placed for publication a novelty song which already looks like a big selling success and music publishers are looking seriously at the various manuscripts submitted by the orchestra men.

PAT CONWAY LEADS ORCHESTRA

Capt. Pat Conway, the band master, whose big organization has been heard in all the big towns and cities the country over now has an orchestra which he is directing in the new Eckel theatre in Syracuse. Conway's orchestra is of the symphony type and he is rendering a programme of classics interspersed with the better grade of popular tunes. Capt. Conway and his band were at the Steel Pier, Atlantic City, last summer.

EARL CARROLL STARTED IT

Earl Carroll, the songwriter, composer, playwright and producer insofar as the East is concerned introduced the novelty orchestra. In his musical play "So Long Letty" which ran for months in New York at the opening performance he introduced in the orchestra pit banjos and a saxophone.

Carroll never claimed that the idea was his own but New York never heard the novelty orchestra until the "Letty" show opened.

HIGHLANDERS' BAND ENGAGED

The Royal Scotch Highlanders' Band has signed to appear for the Winter season at Orlando, Fla., this year. The season is to be for ten weeks for which the Scotch band is to receive the sum of \$15,000.

LANIN RETURNING TO ENGLAND

James Lanin, the Philadelphia leader, who arrived in New York a few days ago after a long engagement in Europe with his Jazz orchestra is planning to return to England at an early date with a new musical organization.

TAUB WITH THE WITMARKS

Frank Taub, who for years was connected with the orchestra department of the music house of Jerome H. Remick & Co. and is well known among New York's orchestra leaders is now with M. Witmark & Sons.

MAY CHANGE INSTRUMENTATION

Joe Smith, whose Plaza Hotel orchestra ranks with the best in New York and who has been steadfastly against the introduction of novelty instruments, is said to be contemplating a change. While the orchestra gives complete satisfaction at the Plaza, the phonograph record makers for whom Smith plays are said to have asked that one or two novelty instruments be included as they brighten up the records and add the snap and style so much in demand among record buyers.

Smith has made many big selling records for the phonograph companies and as his orchestra with its present instrumentation has met with so much success, he doubtless will be slow to make the change.

WHITEMAN A COLLEGE MAN

Paul Whiteman, the Palais Royal orchestral leader, who last week signed a two year contract to appear with his orchestra at the Broadway resort for the record breaking sum of \$250,000 is a western college graduate who originally intended to enter the legal profession.

Inheriting musical talent which he developed merely for pleasure, he discovered that the musical profession, usually looked upon as one of the poorest of all from the salary standpoint would bring him an income far in excess of anything he could hope to earn from practising law.

JAZZ BANDS INCREASING

According to the consensus of opinion among music men and especially those in the band and orchestra departments of the big music houses, jazz bands and novelty orchestras are not dying out but are continually on the increase.

The head of the band and orchestra department in one of the largest music houses stated this week that eight out of ten of the new applications he receives bears the statement "We have just organized a new novelty orchestra" or some similar phrase.

KONCHAR OPENS OFFICES

CHICAGO, Ill., Oct. 25.—George W. Konchar, the musical director, has withdrawn as managing director of the Harvey Orchestra and has opened offices at No. 29 South La Salle street.

Mr. Konchar in his opening announcement states that his new dance orchestras will, under his management, be able to do things never attempted by others in this class of music.

TOURING ORCHESTRAS READY

The success of Earl Fuller, who with his orchestra of ten and a soprano soloist is traveling through the middle west playing clubs and high class dance halls has been so pronounced that immediately after election no less than five similar organizations from New York will take to the road.

ERDODY INCREASES BUSINESS

The new Leo Erdody orchestra at the Pennsylvania Hotel is being given credit for the greatly increased business at the big hotel since the formation of the new organization.

Erdody has eight men, picked musicians who were rehearsed for nearly three months before opening.

BARRON COMING TO N. Y.

Arthur Barron, the Pittsburgh composer and orchestra leader, is coming to New York, where he plans to place a big novelty orchestra in one of the large hotels. Barron, an excellent musician, is to have an exceptionally high class organization.

PRIOR GOING TO FLORIDA

Arthur Prior and his band are going to Miami, Fla., this winter for a return engagement. Prior, who received a record salary last winter will this year receive a big increase.

NEW ACTS AND REAPPEARANCES

(Continued from Page 12 and on 31)

VERA GORDON AND CO.

Theatre—Mt. Vernon.
Style—Dramatic playlet.
Time—Thirty-five minutes.
Setting—Full, living room.

Vera Gordon, veteran player on both the Yiddish and English dramatic stages and more recently a sensation in motion pictures, is offering a dramatic playlet to vaudeville which, when cut down to fit vaudeville running time, should prove an acceptable offering on any of the better stages. The act will pull better, however, before an audience where there is a neighborhood or family audience, than it will at houses catering to transients.

The story of the turn is this: Mrs. Sussmanovitch is the wealthy, old-fashioned widow of an inventor and scholar, who has been running a delicatessen store on the East Side for some years past. Following her husband's death and her inheritance of his large fortune, and finding business no longer of any use to her either as a pastime or necessity, she abandons it to live her life quietly.

It seems, however, that years and years before they came to this land of free speech and prohibition, the Sussmanovitch family had numbered three, the third being a boy of about six years, who had been torn from them in one of the pogroms, still so frequent in "dark Europe," and lost to them, seemingly, forever. Now that she had means and time, Mrs. Sussmanovitch intends to devote it to the recovery of her boy.

Meanwhile, there is introduced into the story one of those social butterflies, who is always on hand to assist the possessors of newly-found wealth in its dissemination. This girl is a very sweet and smooth-tongued creature, who knows well how to play her game and place her bets. She has succeeded in so far educating Mrs. Sussmanovitch that the latter now wears evening clothes, goes to the opera, wears silken hose, waves her hair and indulges in furbelows to which every woman thinks she has been born. She then introduces a certain stock salesman named Arthur, in the hope that Mrs. Sussmanovitch will buy some of the worthless securities.

Mr. Arthur, being introduced, arouses the particular attention of Mrs. Sussmanovitch because he looks, speaks and acts like her late husband. She studies his features closely during their conversation and discovers a scar on his forehead akin to one that her baby had. Questioning him, she elicits the information from Arthur that that is not his right name, but simply a name he took. He never knew his right name, nor his parents, having been stolen from them when a child. His story coincides exactly with hers, apparently proving him to be her son. But just when her happiness is greatest, enter two minions of the law seeking said Mr. Arthur for a small bit of swindling, of which a Mr. Jenkins was the victim, and in which the sum involved was a measly \$250,000. Mrs. Sussmanovitch begs the officers to spare her son, that she will pay the money, and buy the silence of Mr. Jenkins, only to be able to keep her newest and greatest treasure.

But no, it is not to be. While attempting to escape, Arthur is shot and dangerously wounded. His mother pleads frantically with the officer to allow him to remain unmoved in her house, that only a mother's love can save his life and surely she has a right to his life, having given it to him. The officer consents and, strangely human-like, goes out for a doctor. Then, Mrs. Sussmanovitch, clasping her boy to her breast, pillows his head on her bosom and croons to him the lullaby with which, as a boy, she lulled him to sleep.

The playlet is too lengthy for vaudeville purposes, but, when properly timed and smoothed out, will prove, as we said, a sure fire heart twister. S. K.

FRAWLEY AND LOUISE

Theatre—Palace.
Style—Talking, singing, dancing.
Time—Fourteen minutes.
Setting—Special.

A very good set representing a hotel lobby and looking like one, with cigar counter, desk and telephone switchboard, was shown. The clerk is answering calls and there were several punch laughs in the act right at its start. The girl who sells cigars at the other counter enters. She is a blonde and was attired in a dress of green and white silk, with buttons of mother of pearl.

Some dialogue followed and the man did a short monologue on the "if you kiss the girls and you don't kiss them," style, which received a hand as he finished with the line "I guess I'll sing." "The Women Won't Let Me Alone," was put over well in a pleasant voice and received applause.

There is some further dialogue and the man then gave an impression of a traveling salesman trying to "cop" the girl behind the counter. This was immense and the result of close observation. Many laughs of the "punch" variety punctuated the effort. A double number followed by a "conversation" dance, after the style used by the Rogers Brothers many years ago, was good for laughs, although they missed that one "placed here by the Gideons," which was very funny to anyone who has made those small town hotels. The dance was interrupted by a phone call, which was an admirable bit. The man, in answering, got two good laughs for the one joke.

An emphatic hit was registered at the finish, the act taking four good bows in the difficult "Deuce" spot at the Palace. H. W. M.

THE MISSES DENNIS

Theatre—Riverside.
Style—Singing.
Time—Twelve Minutes.
Setting—In One.

Three young misses, evidently sisters, as they closely resemble each other, in dainty, modest costumes make their appearance singing a parody on "Three Little Maids from School." At its finish one goes to the piano and plays the accompaniment to "Apple Blossom Time" sung as a duet.

The next number, a charmingly sung lullaby rendered without accompaniment revealed the fact that while neither of the three girls possesses great natural voices, they have been carefully coached and have devoted much time to concerted singing and their voices blend excellently. Their voices' balance well and they sang the little number with its infectious melody finely. The next song a novelty numbered called "Scandal in the Town" gave the act a comedy tinge and for the finishing number "Kiss Me Again" rendered as a soprano solo with the other voices at the finale brought the act to a pleasing finish. W. V.

JIM McWILLIAMS

Theatre—Keith's Jersey City.
Style—Nut comedy.
Time—Thirteen minutes.
Setting—One.

Jim McWilliams clowns all over the place, tells a lot of old gags, makes a lot of noise on the piano, plays "Chop Sticks," has the stage hands and performers on the bill come across the stage, and generally musses up things. He sings snatches of old gags, playing an atrocious accompaniment of two chords on the piano, tells the John Cass jockass pun, the Ferdi, Ann Eliza, fertilizer joke, sings a little of Sweet Adeline, does a little monologue, plays "The Last Rose of Summer" with variations, and concludes with impressions of the various personages at Grand Opera, including the house attaches and the singers.

This was the best thing and the only legitimate point in the act.

HARRY "HEINIE" COOPER

AL REEVES' "JOY BELLES" CO. DIRECTION J. E. COOPER COLUMBIA, THIS WEEK

Dancing Steps by Dan Dody

Lines by Billy K. Wells

STARS OF BURLESQUE

Watch for the Big Surprise
Next Season.

TOM HOWARD

Producing for B. F. Kahn,
Union Square Theatre

The
Campbell
Kid

EDNA KNOWLES

Soubrette of
Herk and Pearson's
Hits and Bits

PERSONAL
MANAGER,
GEO. KING,
CARE OF
BESTRY'S
OFFICE

ARNETTE CREIGHTON

WITH
JEAN BEDIN'S
PEEK-A-BOO

THE
JAZZ
WOP
AND
PRIMA
DONNA

Rogers and Donnelly

A
BIG
SUCCESS
WITH
THE
BIG
SENSATION

PRIMA DONNA
STEP LIVELY GIRLS
LATE OF A. E. F. IN
FRANCE AND GERMANY

LOUISE CARLYLE

PERSONAL
DIRECTION
EMMETT
CALLAHAN

SOUBRETTE
PARISIAN.
WHIRL

TRIXIE "PATSY" AYERS

DIRECTION
GEO. M. KING
and
HARRY BESTRY

INGENUE

MYRTLE ANDREWS

BROADWAY
BELLES

AUSTRALIAN
SONGSTRESS
PRIMA
DONNA

LILLIAN ROCKLEY

PAT
WHITE
GAIETY
GIRLS

INGENUE WITH
THE PRIMA DONNA
VOICE

MABEL BEST

WITH GOLDEN CROOKS
DIRECTION
HARRY BESTRY

MY FIRST SEASON
IN BURLESQUE

YES, I'M
NEW TO
BURLESQUE

GLADDIE RILEY

WITH
POWDER
PUFF REVUE

SOUBRETTE
SPEEDING
ALONG ON
THE AMERICAN
CIRCUIT

BETTY PALMER

OCT. 30
NIAGARA
FALLS, N. Y.

DOING
DUTCH

KARL BOWERS

WITH THE
SOCIAL
FOLLIES
DIRECTION
ROEHM &
RICHARDS

HAVEN'T A
MINUTE TO
MYSELF
WITH

JIM HORTON

ROSE SYDELL'S
LONDON BELLES
THIS SEASON.
GET ME?

PRINCIPAL
COMEDIAN

HERBIE GLASS

WITH
SOCIAL
FOLLIES

DIRECTION
IKE WEBER



WITH
BARNEY GERARD'S
"FOLLIES OF THE DAY"

MATTY

WHITE AND ULIS

"IN A
LEAGUE OF
SONGS AND SMILES"



"RAZZLE DAZZLE" FILLED WITH LAUGHS SHOULD GET MONEY

A most appropriate title is "Laughs ala Carte," the name of the Harry Hastings' "Razzle Dazzle" show at the Star last week. It was one of the best laughing shows at that house this season.

Billy Baker and Eddie Rogers are the featured comedians and are two of the best singing Hobos we have seen in recent years. They are tramp comedians of high type and clever in every respect. They have excellent singing voices, know how to deliver a song, are funny and hard and fast workers. When these boys see that a number is not getting over as it should, they jump out and work it up. Baker and Rogers are new to burlesque and about the best comedy team to break into this division of theatricals in many a day. They are not like many other vaudeville teams with burlesque shows that shoot their bolts after ten or fifteen minutes on stage. These boys get them on their entrance and hold them all through the performance. On their opening, they sang a parody and stopped the show. After that they had them always hungry.

Sam Micals is assisting Baker and Rogers with the comedy. He is doing his Hebrew character, and is working clean, getting more laughs in this legitimate way than when we have seen him in the past. He opened wearing a neat fitting tuxedo suit, which gave his audience a fine im-

pression. He then changed to his loose fitting clothes. His make-up is good. He worked hard and delivered his part well. He was very amusing.

Hastings has a "find" in a prima donna who is now making her first appearance in burlesque. She is Dolly Rayfield, a most stunning and stately blonde, who outshines most other women we have seen at this house so far. She is beautiful and of the Lillian Russell type. She is pretty in form and can wear gowns. She offered a wardrobe one would expect to see with a Broadway show. She has a good voice and renders her numbers exceptionally well. Ethel De Veaux, a dancing soubrette, was a decided hit with her songs. She put them over with plenty of ginger, dancing her way through to the delight of those out front. Her dresses are pretty and she has taken good care of them so far, as they look fresh and new. She is in several of the bits and gives a good account of herself.

Rose Lee gave a good account of herself in her numbers, which she put over nicely, as well as in the scenes. She worked hard. She also wore pretty dresses.

Lew Denny is doing the straight and handled himself well. He made a neat appearance and worked nicely with the comedians.

Irving Selig is doing bits.

May Smith and Miss Hixon, two chorus girls, are used in several of the bits and do very well. They read lines nicely and are not afraid to talk out.

Hastings has a good looking chorus and has spared no expense in costuming the girls. He has given the show a dandy production. The "bouquet" bit pleased as done by Micals, Denny and the Miss Rayfield, De Veaux, Smith and Hixon.

Selig and Lee offered a talking and singing specialty. The material was not up to the market and could be improved upon, however.

The "kiss" bit was amusing as given by Baker, Rogers and Miss Lee.

The "bench" scene went well with Rogers, Baker and the Misses Rayfield, De Veaux and Lee doing it.

The "wireless telephone" bit went over for laughs as Baker, Rogers, Denny and the Misses De Veaux and Lee did it.

A good comedy talking act in one, was given by Micals and Denny. It went over big, for the boys are using sure-fire material.

The "flirtation" bit was amusing as Baker, Rogers, Denny, Selig and the Misses Rayfield, De Veaux, Lee and Smith did it. Denny and Miss De Veaux went nicely when they offered their duet.

The "Indian" number was one of the singing hits of the show. It was offered by Miss Lee, Baker and Rogers and the chorus. It was well staged and beautifully costumed.

The "car" bit was a corking good comedy scene, with Micals, as the conductor, doing the comedy. He was assisted by Miss De Veaux, Selig and six chorus girls. Miss De Veaux did a tough part in this scene.

The "politician" bit went big and was well worked up to a fine comedy scene by Baker, Rogers, Denny and the Misses De Veaux, Lee, Smith and Hixon.

Rogers was a big hit singing "Daddy." We have never heard it sung so well. He had to respond with several encores.

The "French" bit pleased as it was offered by Micals, Denny, Selig and the Misses Rayfield, De Veaux and Hixon.

Baker and Rogers in their singing and talking specialty down near the close of the show cleaned up.

"Razzle Dazzle" is a great laughing show, with good material, clever comedians, pretty girls and handsome costumes. It is a fine entertainment. It's a fast and clean show and should do a big business. The house was crowded last Thursday night.

SID.

BURLESQUE NEWS

(Continued from Page 14 and on 27)

Typical Topical Tales

STARS OF BURLESQUE

AT LIBERTY

BERT GILBERT

Juvenile Eccentric Dancer

SEE

**ROEHM
AND
RICHARDS**

SOUBRETTE

DIRECTION
ARTHUR
PEARSON

PATTI MOORE

WITH
STEP
LIVELY
GIRLS

PRIMA DONNA
OF CLASS
SINGS IN
SEVEN
DIFFERENT
LANGUAGES

Lucille Rogers

AT NATIONAL
WINTER GARDEN
VOICE
PERSONALITY
AND
LOOKS

BILLY BLASK and IRENE KELLER

HEBREW COMEDIAN—WITH LENA DALY AND HER "KANDY KIDS" CO.

INGENUE—AT LIBERTY

LORD
MAYOR
OF
CORK
(BURN'T)

LARRY

CLIFFORD

SALLIE

PRIMA DONNA
BOTH DOING
FINELY WITH
LEW KELLY
SHOW

FIRST SEASON
IN
BURLESQUE
WATCH ME

JOE YOUNG

DOING COMEDY
WITH
SWEET SWEETIE
GIRLS

JUVENILE
AND NUMBER
PRODUCER

EDDIE LLOYD

KEEPING
OUT OF
TROUBLE
WITH
BATHING
BEAUTIES

IN OUR
SPECIALTY
"FUN AT THE
BOX OFFICE"

BILLY

NOBLE & BROOKS

REGINA

WITH
FLASHLIGHTS
OF
1920

FEATURED
WITH

GEO. P. MURPHY

THE BIG
WONDER
SHOW

THE
REFINED
PAIR

A. William

YOUNG & MAYO

Mona

WITH
PUSS
PUSS
THANKS TO
MAURICE
CAIN

WATCH
THIS BOY;
NO SPEED
LIMIT

HARRY HOWARD

JUVENILE
WITH
GROWN UP
BABIES

PRIMA
DONNA
MY FIRST
SEASON
IN BURLESQUE

Louise Mersereau

WITH
BATHING
BEAUTIES
MANAGEMENT
IKE WEBER

A TRUE STATEMENT OF FACTS

BY
GUS EDWARDS

This summer I, assisted by others, formulated plans for the production of an annual Revue, incorporating a company and proposing to render my services to the theatrical producing company, providing among other things, the proper backing was secured. Robert W. Soisson of Uniontown, Pa., was very enthusiastic over the plan, and immediately pledged himself to sell \$25,000 worth of the stock to his friends. The Gus Edwards Theatrical Enterprises, Inc., was incorporated under the New York State Law. Several days later Mr. Soisson wired and wrote me that he had sold \$15,000 of the stock, mentioning in his letter that he had sold \$5,000 to W. A. Stone, president of the Union Trust Company of Uniontown, Pa.; \$5,000 to George Borts, and that he (Soisson) was taking the other \$5,000. He then sent me a check for the Enterprises for \$1,500 as a ten per cent. guarantee of the sale. A call for 40 per cent. additional payment on the \$15,000 subscribed, was made one week later, and Soisson sent a check for \$6,000 and told me to go ahead with the show. On the strength of this, the company signed the principals and chorus.

The bank notified us a few days later that Soisson's \$6,000 check had not been paid. I immediately arranged to advance sufficient to cover all checks that had been drawn against it. Then Arthur S. Lyons, who had connected himself with my office, brought to me a William B. Rowland (Rosenwald), said to be connected with the Rowland Drug Syndicate of Philadelphia. Rowland assured me that he had \$70,000 to invest, and wanted to back The Gus Edwards Theatrical Enterprises, Inc., in all its branches, viz.: musical productions, music publishing, booking agency for acts, etc., etc. He made a deposit on costumes of a \$10,000 check as a guarantee that he would go further. Two days later the costumers notified me that the check was unpaid, marked "insufficient funds." After several days delay, Rowland paid enough money into his bank to cover that check. Rowland and I then went into session with my attorneys, House, Grossman & Vorhaus, to endeavor to agree upon some contract. This contract was never agreed upon. Meanwhile, negotiations continued and I kept on doing all in my power to assist the company to raise the money necessary to produce the revue, already in rehearsal. In the meantime, Rowland had given the company another check for \$1,500, also returned unpaid. Rowland kept continuing to promise the necessary backing, asking me not to approach other interests for capital and even taking upon himself the engaging of different people.

The entire Rowland proposition finally simmered down to a position where Rowland asked 30 per cent. of all stock sold, and many other terms that were unprofitable. Meanwhile, Soisson gave another check for \$5,000 to the company, and assured me that it would go through. Like the others, that check also is listed "Not Paid."

Inasmuch as I already had advanced to the company approximately \$10,000 in cash to cover the unpaid checks of Rowland and Soisson and could make no further advances, the company decided to abandon the Revue. I notified the girls in my chorus that I would endeavor to have their half-salaries paid as per their Equity contracts, although I was not legally responsible—they having been signed by the corporation.

Following are listed the amounts paid members of the revue during rehearsals: Lew Fields (staging comedy scenes) \$500; George McKay, \$350; Jay Gould, \$350; Al and Fanny Stedman, \$300; Irving Fisher, \$200; Sammy Lee (staging dances), \$1,025; Furness Sisters, \$100; Charles M. Anderson (stage manager), 6 weeks' salary, and to all chorus girls who had been rehearsing over the required time, half-salary for the fifth week.

The entire burden of advancing to the company the expenses of the rehearsals and general business made it impossible for me to go further. I have engaged most of the girls in the revue to work in my four headline vaudeville acts, shortly to be produced on the Keith Time.

(Signed) GUS EDWARDS

Four Mortons

SAM—KITTY—MARTHA—JOE

**B. F. KEITH'S 81st ST. THEATRE
THIS WEEK**

**ORPHEUM, BROOKLYN
NEXT WEEK**

DOYLE & WEBB

SINGING, TALKING AND DANCING

Direction JACK SHEA

JOHNNY BLACK & DARDANELLA

ORPHEUM CIRCUIT

Dir., BART McHUGH—Stage Mgr., E. W. VEIL

FRED REEB

**Principal Comedian
Eddie and Tom Sullivan's
"Mischief Makers"**

**CHIEF
MISCHIEF
MAKER
SKATING
AROUND
AMERICAN CIRCUIT**

ABOUT YOU! AND YOU!! AND YOU !!!

(Continued from Page 17)

The Beliot Trio replaced Roland Travers at the Royal this week.

Blair and Crystal have been routed for a tour of the Marcus Loew Circuit.

Frank Rich is producing a new girl act in Chicago, entitled "Racing Along."

Elizabeth Brice and Company played Albany last week with a new act.

Nate Johnson has resigned as advertising manager of the Shubert Central Theatre, Chicago.

Stuart Wilson joined the cast of "Three Live Ghosts" at the Nora Bayes Theatre on Monday night.

Ollie Eaton is in the City Hospital, Cambridge, Mass., and will be glad to hear from old friends.

Glen Coulter is to play one of the juvenile roles in "The Woman of Bronze" at the Frazee Theatre.

Dorothy Harrigan has joined the cast of "Hitchy Koo 1920" at the New Amsterdam, in a small part.

Walter Terry has been engaged as one of the principal players in Frank Rich's "The Girl Buccaneers" at Chicago.

Ida May Chadwick and Dad have been routed over the United time until January 3rd, 1921, playing out of town dates.

Matt E. Niesen is handling the publicity for Jones, Linick, and Schaefer, Chicago, during the illness of Ralph T. Kettering.

Norman E. Fields, general manager for Jones, Linick, and Schaefer, Chicago, is to build a bungalow on the southside in that city.

Frank Thomas, Sylvia Field and Gabrielle Ravenelle have been engaged for "The Proper Spirit" in which Tom Wise will be soon seen.

Bob Barry, one of the cast of "Maids of America," was stricken with appendicitis while playing the Columbia Theatre, Chicago, last week.

Harry Otto and Girlie, formerly Otto, Brobasco and Girlie, are breaking in a new double juggling act at Elizabeth, New Jersey, this week.

Buddy McLean, who was visiting at the home of Eddie Benton, left Sunday for Philadelphia to join the Lew Kelly Show at the Peoples Theatre.

Arthur Stone, the blind pianist, opens November 1st at the Columbia Theatre, Detroit, for a tour of the middle western states on Western Vaudeville time.

Dick and Alice McAvoy have in rehearsal, and will shortly be seen in a new act entitled "The Smoke Shop and The Candy Girl" in "Puffs of Enjoyment."

E. H. Woods, for seven years manager of the Columbia Theatre, but out of show business the past three years, will leave Chicago this week for South Bend, Ind., where he will become manager of the new 2500 seat Blackstone film palace in that city. He has an interest in the house.

Larry Reilly and Company will shortly be seen in a new act on the Keith time entitled "Irish Hearts." Seven people will be carried and special scenery. The bookings will be handled by Gene Hughes and Manny Manwarring with Reilly under the direction of Joseph Gonyea.

The Jack Hughes Duo, Watts and Hawley, Louise Gunning, Harry Jolson, the Klein Brothers, Emma Carus, Milt Collins, Ruby Norton, Marie Russel, Ernestine Bayer from the Metropolitan Opera Company, Violini and Gladys Delmar and Jazz Band, comprised the program at the N. V. A. last Sunday night.

BURLESQUE NEWS

(Continued from Pages 14 and 25)

DICK EVANS CHANGES

MONTREAL, Can., Oct. 23.—Dick Evans, former treasurer of the Gayety Theatre, this city, is now located at His Majesty's Theatre as treasurer. He was at the Gayety for five years in the box office.

HELEN PIERCE IS FREE

CHICAGO, Oct. 24.—Helen Pierce, of the "Abe Reynolds' Revue" show, has, through Ader and Ader, theatrical lawyers, secured a decree of divorce in the Superior Court from George W. Lahey.

KAHMERS HAVE A BABY

PHILADELPHIA, Pa., Oct. 22.—A baby girl arrived at the home of Mr. and Mrs. Ted Kahmer today. Both mother and baby are doing nicely. Mrs. Kahmer is a sister of Billy Schuller, straight man of the "Golden Crooks."

MADISON'S BUDGET No. 17

My greatest book of comedy material, containing a generous assortment of my sure-fire, original monologues, parodies, acts and sketches for 2 males and for male and female; also minstrel first parts, minstrel finale, 200 single gags, a one-act comedy for 9 characters, etc. Price ONE DOLLAR. JAMES MADISON, 1052 Third Avenue, New York.

CARD OF THANKS

I want to extend my sincere thanks to Mrs. Katherine Thayer, Will Roehm, Harry Richards, Sid Rankin, George T. Walsh, William J. Reilly, Hurtig & Seamon, members of the "Big Wonder Show" and all my friends, and last but not least, T. E. Hubbard, for the kindness shown me during the saddest hours of my life, at the death of my beloved wife, *Vera Hennici*.

ERNEST MACK**BARNEY GERARD WANTS****TRICK VIOLINIST, OR GOOD MANDOLIN****AND GUITAR PLAYER**

Suite 806, Columbia Theatre Bldg.

STARS OF BURLESQUE**ALPHIA GILES**

SOUBRETTE WITH THE NAUGHTY EYES WITH SWEET SWEETIE GIRLS

VIOLA (SPAETH) BOHLEN

SOUBRETTE

HURTIG AND SEAMON'S PUSS PUSS

ROY PECK

New with "PUSS PUSS"—Third Season HURTIG & SEAMON—Direction, ROEHM & RICHARDS

GENE SCHULER

WORKING OPPOSITE AL HILLIER

WITH BEAUTY TRUST

IRENE LEARY

INGENUE

I. M. MERE'S BEAUTY TRUST

DAINTY MAY BELLE

INGENUE—SECOND SEASON WITH NATIONAL WINTER GARDEN

STARS OF BURLESQUE**JACK CALLAHAN**

MYSTERIOUS TRAMP

PRINCIPAL COMEDIAN

WITH
GOLDEN
CROOKSSOUBRETTE
SECOND
SEASON
WITH
BATHING
BEAUTIES**HELEN LLOYD**DIRECTION
ROEHM
AND
RICHARDSFEATURED
COMEDIAN
WITH
BERNSTEIN AND
GALLAGHER'S
BATHING BEAUTIES**JACK HUNT**SEASON
1919-1920
1921-1922
1923

KRAMER'S MEN'S SHOPS SPECIAL OFFER TO THE PROFESSION 10% DISCOUNT ON ALL PURCHASES

(By Mentioning *The N. Y. CLIPPER*)

FOR TEN DAYS ONLY

The Greatest of All SILK SHIRT SALES in New York, Consisting of the Following Silks: Eagle Crepe de Chine, La Jaz's Satin Stripe Jersey Silks, Satin Stripe Radium Silks, Heavy Satin Stripe Broadcloth Silks. ALL SIZES.

ALL \$8.00, \$10.00 and \$12.00 VALUES AT THE NEW

LOW PRICE,
AT

\$4.95

KRAMER'S MEN'S SHOPS

1560 Broadway (Next Door to the Palace Theatre) and
1347 Broadway, at 36th St. (Sale at these two stores only)

WELCOME TO OUR FRIENDS IN THE PROFESSION

ORIGINAL TONY FABACHER, Inc.

and his SOUTHERN COOKING, direct from New Orleans

A CYCLONIC HIT

105 West 48th Street, New York

"OH, BOY! THEM GOOD OLD SOUTHERN DISHES"

Creole Crab Gumbo, Tenderloin Trout with Tartar Sauce; Steaks a la Creole, Fried Oysters a la Fabacher and Other Good Things Too Numerous to Mention; Good Food, Quick Service and Hospitality Our Specialty.

Yours, with a Variety of dishes

ANTHONY FABACHER

MORGAN DOWLING



Kola and Jackson

Present

GYPSY TRIO

in
8 Miles in 8 Minutes?

European greatest novelty.
You have seen them all,
now see us.
Direction Sam Fallow

SEE

WANTED AT ONCE
NOVELTY ACTS—SISTER TEAMS—
DANCING ACTS—PRIMA DONNAS—
SOUBRETTES

ROEHM & RICHARDS

216 Strand Bldg. Broadway at 47th St., N.Y.
TELEPHONE BRYANT 6670-6671

JOHN KEIT AND DUTTON CHARLES
in "TWO REG'LAR FELLERS"

Direction—THOS. J. FITZPATRICK, Keith Vaud. Exch.

HERE THEY ARE
SIX IMPS AND A GIRL
SPECTACULAR NOVELTY

Direction—LEWIS & GORDON

H. B. LIAZEED

ZOE LIAZEED

DRAMATIC AND MUSICAL

(Continued from Page 19)

LATEST "HITCHY-KOO," WHILE NOT STARTLING, PROVIDES GOOD SHOW

"HITCHY-KOO." A revue in two acts and twelve scenes. Book by Glen MacDonough and Anne Caldwell, music by Jerome Kern. Produced at the New Amsterdam Theatre, Tuesday evening, October 19, 1920.

CAST

Hitchy-Koo....Raymond Hitchcock
William.....Douglas Stevenson
Lucy.....Julia Sanderson
Sir Ronald Roundhead

G. P. Hunter
Theophile Raguere....Tyler Brooke
Annie Key.....Ruth Mitchell
Omnia Gallia.....Dorothy Leeds
Violet Ray.....Inez Ford
Maida Wood.....Patricia Clarke
Heva Sigh.....Nettie Thomas
A Millinery Mannequin

Florence O'Denishawn
Octava Hyer.....Billy Holbrook
A Nurse.....Anastasia Reilly
Dolores.....Muriel Lodge
Bohemian Boy.....Vonda Case
Bohemian Girl.....Corone Paynter
An Italian Girl.....Betty Palmer
Another.....Beulah McFarland
A Greek.....Grace Turner
The Same.....Helen McDonald

Brilliant costuming, a fine array of talent and a great deal of gay nonsense characterize the "Hitchy-Koo" offering presented by Hitchcock and his associated players.

The entertainment is essentially a revue, scarcely a semblance of a plot bearing any sequence being noticeable. But who wants a plot these days in a musical show!

Hitchcock, as has been his custom, still does the introducing business, addressing all late comers. He has a few new gags and the old ones are dressed up and presented with telling effect.

G. P. Huntley, the English comedian, shares honors with Hitchcock, and Charles Withers, of "For Pity Sake" fame, is effective in his somewhat rougher share of the fun making. A postage stamp scene was immense and a racetrack travesty amusing.

Julia Sanderson was pretty and alluring, the flaxen haired wig worn in the character make-up failing to camouflage this fact. She had a lamenting solo, "I Want to Marry."

The dancing of the Mosconis made one of the hits of the piece and Florence O'Denishawn nimbly cavorted to the delight and approbation of the audience.

Tyler Brooke gave a very creditable accounting of himself in songs and dances, and Ruth Mitchell, Dorothy Leeds, Inez Ford, Patricia Clark, Nettie Thomas, Billy Holbrook, Anastasia Reilly, Muriel Lodge, Vonda Case, Corone Paynter, Betty Palmer, Beulah McFarland, Grace Turner, Marion Wilbanks and Helen McDonald were all effective.

The staging was done by Ned Wayburn and it was very creditably accomplished, this being particularly noticeable in a Cleveland Blaine election scene, which proved a hit.

The show is no doubt settled for a good run, the popularity and drawing powers of Hitchcock proving responsible to a large extent, although the revue, while not setting a new high-water mark, is entertaining and attractive.

SELZNICK SUES ROBT. ELLIS

Alleging that he deliberately delayed and suspended work on the production of a picture he was directing for Selznick Pictures Corporation, that concern has brought a breach of contract suit against Director Robert Ellis. He is not working for Selznick at present and the company has given notice to the National Association of the Motion Picture Industry that he is bound to it by an exclusive contract of employment which does not expire for some time to come. Ellis has determined to fight the suit, saying that he had been too ill to work.

"THE FIRST YEAR," MADE FOR LAUGHING, ACCOMPLISHES ITS END

"THE FIRST YEAR." A comedy in three acts by Frank Craven. Presented by John Golden, at the Little Theatre, Wednesday night, October 20, 1920.

CAST

Grace Livingston....Roberta Arnold
Mr. Livingston....William Sampson
Mrs. Livingston....Maude Granger
Dr. Anderson....Tim Murphy
Dick Loring....Lyster Chambers
Thomas Tucker....Frank Craven
Hattie....Leila Bennett
Mr. Barstow....Hale Norcross
Mrs. Barstow....Merceita Esmonde

The giggles, chuckles, snickers and shrieks of laughter emitted at the Little Theatre last Wednesday night testified to the fact that the enthusiastic reports of its merit which had preceded Frank Craven's "The First Year," to that theatre had not been exaggerated. Craven's most recent effort, in which he himself is starred, is a funny, joyous and entertaining piece with a cast that ranks with the best of the season. John Golden is the producer, while Winchell Smith directed it.

"The First Year" is based on the trials and tribulations of a newly married couple. A rather bashful husband, portrayed by Craven, is in love with a somewhat romantic young thing whose one desire in life is to travel. They are married, husband becomes very diffident, settles down to making his wife happy and when he has about succeeded—bloody-bloody—a dashing former suitor of the wife turns up and almost spoils everything. Of course, the couple make up again, but there is no doubt that they could have started their quarrel all over and most of the audience would have stayed to see the battle out.

To make one laugh seems to be the purpose of Frank Craven, and this he does with a vengeance. The progress of the quarrel between the young couple is not forced. There are few loud words and no breaking up of furniture. Craven, in the leading role, gave an exceptionally restrained and natural portrayal of the average industrious young American. In all of his bits he scored heavily, especially so in one where he becomes slightly intoxicated after his wife has left him.

Roberta Arnold, in a metamorphosis from a country girl to a distracted householder trying to concoct a dinner out of nothing and then to a penitent wife, was both natural and vivid. Tim Murphy's characterization of a benign old country doctor who sets the "break," proved a scream, while the rest of the cast were all above the average. Leila Bennett, as the negro maid, was a riot when she tried to set the dinner table.

STOLL OPENS OFFICES HERE

Sir Oswald Stoll has established offices in New York and his productions, thirty-six in all, will be distributed through Pathe. Ralph Proctor has been made general manager of the Stoll interests in America, while George Blaisdell will handle the advertising. This is the first English company to establish offices in the United States.

QUIMBY TO PRODUCE

Fred C. Quimby, former director of exchanges for Pathe and now general manager of Associated Exhibitors, is to leave that firm this week to produce pictures. The first will be with Jack Dempsey as the star, work to begin on December 1st. All productions will be made in Los Angeles.

Typical Topical Tales

GALSWORTHY NOT AT HIS BEST IN "THE MOB;" PRODUCTION IS GOOD

"THE MOB." A play in four acts by John Galsworthy. Presented at the Neighborhood Playhouse, Saturday evening, October 9, 1920, for the first time in America.

CAST

Stephen Moore.....Ian Maclaren
Katherine.....Deirdre Doyle
Olive.....Lois Shore
The Dean of Stour.....Fred Neilson
General Sir John Julian
St. Clair Bayfield
Captain Hubert Julian.....Alfred Shirley
Helen.....Mary Carroll
Edward Mendip.....Walter Kingsford
Alan Steel.....Harold West
Nurse Wreford.....Helen Reimer
Wreford.....Ulysses Graham
His Sweetheart.....Sylvia Clow Little
James Home.....Henry O'Neill
Charles Shelder.....John Roach
Mark Wace.....Albert Carroll
William Banning.....Whitford Kane
The Footman.....Anton Grubman

The first American performance of John Galsworthy's political drama "The Mob" was rather disappointing in that it was not, as a play, up to the Galsworthy standard.

"The Mob" is essentially a war play; its hero, on every occasion, speaks and writes against a war undertaken by England, which, although unmentioned and vague in the play, undoubtedly refers to the Boer War. He is driven from his home, hissed and stoned by a mob, forsaken by his family and, finally, murdered by a woman who has lost a son in the war he condemns. An epilogue shows a monument erected to the memory of this hero, upon which are inscribed the words "Faithful to His Ideal."

The argument of the play is that sentiment, believed to be true patriotism, is frequently false, and that public opinion formed in the heat of passion, is both wrong and dangerous. The conflict in the play is waged between the hastily reached and hysterical opinion of the mob and a man who has the courage of his convictions. But, in spite of its theme, the play is unforgivable in its lack of humor, even being shy of occasional flashes to the more serious moments, which would have afforded a contrast.

In his thesis, Galsworthy seems in error by implying that mob spirit is a cause rather than a consequence of the war, and his hero seems to be animated by a dogged courage rather than the exaltation which belongs to martyrs.

The scenes of the play are replete with potent dramatic writing, and yet, after all, in the final analysis it is wishy-washy and, at times, incredibly clumsy.

Ian Maclaren, in the role of Stephen Moore, though inclined to be a trifle flamboyant at times, played the martyred hero well, and although seemingly not as forceful as the character should have been drawn at times, portrayed the part to the limit of capabilities as written by the author. He imbued the part with commendable sincerity, deep feeling and expressed eloquence, dignity and even a suggestion of nobility.

Miss Deirdre Doyle, in the role of the sympathetic but hopeless wife, was appealing and sympathetic. Whitford Kane and Helen Reimer were excellent in their respective roles, and Warren Dahler was artistic, as was Alfred Shirley, who gave an excellent performance.

The remainder of the cast was in capable hands, and the company, as a whole, through its histrionic ability, despite the fact that some waits coincident with a first performance were noticeable, succeeded in making a hit with the material at hand despite its deficiencies.

MRS. TOM THUMB EFFECTS SOLD

MIDDLEBORO, Mass., Oct. 22.—The auction sale to-day of the effects of the late Countess Lavinia Magri, known as Mrs. Tom Thumb, netted less than \$300. There were few present and the bidding was far lower than had been expected by Count Magri. A walnut four post bed with a canopy, presented to the couple by P. T. Barnum, brought \$81, the high price of the day. A piano built especially for the Countess sold for \$14.

JOSEPHINE VICTOR SCORES IN BRADY'S "THE SKIN GAME"

"THE SKIN GAME." A tragic comedy in three acts and four scenes, by John Galsworthy. Presented by William A. Brady, at the Bijou Theatre, Wednesday evening, October 20, 1920.

CAST

Jill.....Joan Maclean
Mr. Hillcrest.....Marsh Allen
Fellows.....Horace Pollock
Mr. Jackman.....Tracy Barrow
Mrs. Jackman.....Lillian Brennard
Mrs. Hillcrest.....Cynthia Brooke
Dawker.....Arthur Bowyer
Mr. Hornblower.....Herbert Lomas
Charles.....N. St. Clair Hales
Chloe.....Josephine Victor
Rolf.....Robertson Braine
An Auctioneer.....Ernest Cossart
A Country Solicitor.....Ashton Tonge
The First Stranger.....Douglas Gordon
The Second Stranger.....Ashton Tonge
Anna.....Shirley Gale

In this, his latest contribution to the theatre, John Galsworthy has written a satirical comedy of class conflict. As presented, it proved to be a rather interesting play, although it is doubtful if ever it will score the artistic success of "The Mob" or "Justice."

The story is that of a newly rich Englishman who strives to force himself upon the society of an impoverished aristocrat. The former builds his factories about the ancestral holdings of the latter and prepares to smoke him out. However, the wife of the titled Englishman turns the tables and thwarts the powerful interloper.

In accomplishing this victory, however, the wife has to unbend her aristocratic back and stoop to the tactics which resulted in the title "The Skin Game." It is through the discovery of a skeleton in the family closet of the wealthy manufacturer that she brings him to his knees. But, after all, there was no victory for either, for one sacrificed pride and the other ambition, the result being unhappiness.

Josephine Victor, as the disgraced daughter of the manufacturer, gave by far the best performance of the evening. Her work was especially effective and gave further proof that Miss Victor might be developed into a great emotional actress. Herbert Lomas, as her father, labored with a North Country dialect, managing, however, a fair characterization of the role. Some capable support was given by Arthur Boyer, Lillian Brennard, Marsh Allen and a young English actress named Joan Maclean.

FORM YIDDISH THEATRE

SAN FRANCISCO, Oct. 23.—Business and professional men who are enthusiastic devotees of the Yiddish dramatic stage, and who are especially desirous that a Yiddish theatre be established in San Francisco as a permanent institution, have organized the "Yiddish Literary and Dramatic Society of San Francisco." Capitalization of the proposed corporation is \$50,000 and the directors who have been elected for the first year are: Sigmund Marg, Berns S. Rodau, Morris Farber, B. Gordan, H. Popkin, Louis Levin, A. H. Berkson, David S. Wolf, M. Kaplan, Joel M. Spiegelman and Bessie Levin.

Through their counsel, preliminary negotiations have been undertaken for the leasing of a well equipped theatre in the Western addition.

BILLIE RHODES MARRIES

SAN FRANCISCO, Oct. 22.—Billie Rhodes, popular screen comedienne, and William M. Jobelman, publicity director for the Turner and Dahnken interests, were married here on Friday afternoon by Superior Judge G. A. Sturtevant. They first met at the convention.

TERESA VALERI IN FILMS

Teresa Valeria, leading lady for Fred Stone, has been signed as a star by Thomas H. Ince for a period of three years after the termination of the New York run of the Stone show.

PARAMOUNT HAS NEW EDITOR

Tom McNamara, formerly cartoonist on the Hearst newspapers, is now the editor of the Paramount Magazine.

B. F. KAHN'S UNION SQUARE THEATRE

NEW YORK

THE LEADING STOCK BURLESQUE THEATRE OF AMERICA

Can always use good burlesque performers and good chorus girls. Open every week in the year. Address all communications to B. F. KAHN.

DOROTHY DOUGLAS

PRIMA DONNA

LIBERTY GIRLS

MARIE DONIA

COMEDIENNE

WITH LIBERTY GIRLS

EVELYN DEMAREST

PRIMA DONNA

WITH PUSS PUSS

Geo. Shelton

THE TALKING "BOZO"

GROWN UP BABIES

JACK SHARGEL

Making Thousands Laugh Daily, Including the Minsky Bros., at the National Winter Garden

DOLLY DAVIS

WATCH ME. THAT'S ALL

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JAY "FLIP" FLIPPEN

I'm the "Bits" of Hits and Bits. Direction Emmett Callahan

VAUDEVILLE BILLS

(Continued from Page 21)

READING.

(First Half)—Bender & Heer—Bennett & Girls—Ragged Edge—Harry Cooper—Grabams Marionettes. (Last Half)—Julia Curtis—Jack Marley—Overholt & Young—Bernard & Royers—Soul Mate.

STEBENVILLE.

(First Half)—Meredith & Snooser—Feiber & Griffin—Boy Wanted—Joe Bennett—Sebastian & Myra. (Last Half)—Parker Trio—Maybell & Phillips—Weber & Elliott—Maxine Dancers.

SHARON.

(First Half)—Lottie Atherton—Welton & Marshal—Dalton & Craig—Bert Stoddard. (Last Half)—Novelty Minstrels—Mack & Forest—Lottie Grooper—Hands Up—Man Trio.

SARATOGA.

Murray Voelk—Barnes & Lorraine—Cliff Nasarro.

SCHENECTADY.

(First Half)—Lamert Bros.—Jed Dooley—Eliz. Brice Co.—Casey & Warren—White, Black & Useless. (Last Half)—Yule & Richards—4 Jacks and a Queen—Buddy Walker—When Dreams Come True.

SYRACUSE.

(First Half)—Lew Hoffman—Relly Shetta & Clare—Duncan & Lynn—4 Jacks and a Queen—Marg. Farrell—Brown Highlanders. (Last Half)—Denno Sisters Thibault—Cliff Clark—Oh Doctor—Salon Singers—Peck & McIntyre—Currant of Fun.

SHENANDOAH.

(First Half)—Morlen Rex—Fenwick Girls—Joe Armstrong—Wah Let Ka. (Last Half)—Davey—Hal. Johnson Co.—Harry Breen—Wah Let Ka.

STAMFORD.

(First Half)—Three Biances—Jim Doherty—Haig & Lavere—J. C. Lewis Co. (Last Half)—Three Buddies—Mack & Deal—Al. White—Pert & S. Kelton.

TORONTO.

Millie Fuller Co.—Willie Salter—Cleveland & Faye—Carpos Bros.—Rene Robert Co.

UTICA.

(First Half)—Peters & LaBuff—Mayo & Nevins—Wilfred Clark Co.—Jim McWilliams—Mantell Co. (Last Half)—Shelvey Boys—Kelso & Wright.

WHEELING.

(First Half)—Parker Trio—Maybell Phillips—Marion Brinn—Weber Elliott—Sterling Saxo & Lottie Mayer Girls. (Last Half)—Meredith & Snooser—Feiber & Griffin—Boy Wanted—Joe Bennett—Lottie Mayer Girls.

YORK.

(First Half)—Bender & Edge—Benet & Girls—Ragged Edge—Harry Cooper—Grabams Marionettes. (Last Half)—Julia Edwards—Jones & Johnson—Overhol & Young—Jack Marley—Soul Mate.

POLI CIRCUIT

BRIDGEPORT.

Poli (First Half)—May Kurtner & Part.—Downing & Dunin Sis.—Clayton & Lennie—Cortez Peggy & Band. (Last Half)—Boland & Devarney—Wood & Wyse—Hallan & Gross—Love Letters.

Plaza (First Half)—Novelty Prose—The Cornells—Southern Four—Oh Mike. (Last Half)—Maurice & Girdle—Bentell Bros.—Hank Bran Co.—Little Caruso Co.

HARTFORD.

Palace (First Half)—The Smiths—Pat Rogers—Mark & Schenk—Independent Party—Bennett & Lee—Mooney & Conroy. (Last Half)—Odell—Nippon Duo—Florence Timponi—Lasar & Dalo—Cross & Santoro.

Capitol (First Half)—Tejetti & Bennett—Williams & Wolfus—Murray Voelk. (Last Half)—Juggling McBarnes—Bernard & Gary—Rita Gould Co.—Clayton & Lennie—Franklin Ardell Co.

NEW HAVEN.

Palace (First Half)—Cross & Santoro—Hallan & Goss—Wood & Wyse—Bernard & Gary—Franklin Ardell Co. (Last Half)—Al. & B. Frabell—Dess & Stevens—Downing & Bunin Sis.—Murray Voelk—Cortez Peggy & Band.

Bijou (First Half)—Maurice & Girdle—Bentell Bros.—Little Caruso—Hank Brown Co.—Three Andre Sis. (Last Half)—Mary Kurty & Partner—Stone & Halwell—Bell & Big Rave—Southern Four—Oh Mike.

SPRINGFIELD.

Palace (First Half)—Goldie & Ward—Cappell & Walsh—George Moore Co.—Hall & Shapiro—Jazzology. (Last Half)—Voljetti & Bennett—Ben Meroff Co.—Snapshots—Jim & Flo. Bogard—Mooney & Conroy.

SCRANTON.

(First Half)—Kewpie Girls—Chas. F. Seamon—Living on Air—Ross Wise Co.—Fixing It Up. (Last Half)—Alfred Farrell—Manning & Hall—A Night With the Post—Billy Heath Co.—Three Bobs.

WATERBURY.

(First Half)—Al. & B. Frabell—Nippon Duo—Boland & Daverny—Jim & Flo Bagard—Florence Tipponi. (Last Half)—The Smiths—Caple & Walsh—Independent Party—Bennett & Lee—Jazzology.

WILKES BARRE.

(First Half)—Alfred Farrell—Manning & Hall—A Night With the Post—Bobby Heath—3 Bobs. (Last Half)—Kewpie Girls—Chas. F. Seamon—Living on Air—Ross Wise Co.—Fixing It Up.

WORCESTER.

Plaza (First Half)—Juggling McBarnes—Stone & Howell—Bell & Bell—Bazar & Dale—Snapshots. (Last Half)—The Cornells—George Moore Co.

WORCESTER.

Poli—Cello—Deas & Stevens—Ben Meroff Co.—Love Letters. (Last Half)—Goldie Ward—Goudini & Bernard—Williams & Wolfus—Hall & Sapiro—Three Andre Sisters.

MARCUS LOEW CIRCUIT NEW YORK CITY.

American (First Half)—Wilbur & Girdle—Jack & Mary Graham—Everett's Monkeys—Welling & Jordan—Cantor's Minstrels—Pesci Duo—Wardell & Doncourt—Rainbow & Mohawk—Cliff Bailey Duo. (Last Half)—Gertie Miller Trio—Burton & Shea—Van & Vernon—Nine O'Clock—Annette Dare—Bond & Perry—Brady & Mahoney—Thompson & Belsagne.

Victoria (First Half)—DeVoe & Statzer—Annette Dare—Little Stranger—Van & Vernon—Japanese Revue. (Last Half)—Wilbur & Lyke—Beck & Stillwell—Regal & Mack—Frazier & Bunce—Cantor's Minstrels.

Lincoln Sq. (First Half)—Gangler's Enter.—Manhasset Four—Holden & Nevarre—Fraser & Bunce—Harry Berry & Miss. (Last Half)—DeVoe & Statzer—Nadel & Follette—Hart & Helene—Rhoda Bernard—"Black & White Revue."

Greeley Sq. (First Half)—Gertie Miller Trio—Helene Davis—Powers, Marsh & Delmore—Devine & Williams—Jack Gregory Trio. (Last Half)—Ed. Hill—Cooney Sisters—Wardell & Doncourt—Smith & Cook—6 Musical Highlanders.

Delancey St. (First Half)—Marvelous Deonzos—Hodge & Lowell—Pearl Abbott & Co.—Gordon & Gordon—Black & White Revue—Wm. Sisto. (Last Half)—Cliff Bailey Duo—Manhasset 4—Helen Hambley Co.—"Oh Charley"—Conroy & O'Donnell.

National (First Half)—The Rickards—Nadel & Folette—"Oh Charley"—Smith & Cook—Helen Hambley & Co. (Last Half)—Wilbur & Girdle—Barra Sisters—Powers, Marsh & Delmore—Devine & Williams—Gordon & Gordon.

Orpheum (First Half)—Leon & Mitzel—Burton & Shea—Regal & Mack—Calvert & Shayne—6 Musical Highlanders. (Last Half)—Geo. W. Moore—Pesci Duo—Linton & Roberts—"Japanese Revue"—Little Stranger.

Boulevard (First Half)—Geo. W. Moore—Cooney Sisters—Hart & Helene—Langdon & Smith—Molera Revue. (Last Half)—Leon & Mitzel—Calvert & Shayne—Holden & Nevarre—Wm. Sisto—Chalfonte Sisters.

Ave. B (First Half)—Geo. W. Moore—Sherman & Pierce—Doris Hardy & Co.—Harry Hines—Franklin Charles & Co. (Last Half)—Dancing Hagens—"Let's Go"—Henry Frey—Jack Gregory & Co.

BROOKLYN, N. Y.

Metropolitan (First Half)—Ed. Hill—Wardell & La Costa—Mercedes—Brady & Mahoney—"Nine O'Clock." (Last Half)—The Rickards—Helene Davis—Mercedes—Welling & Jordan—Everett's Monkey Circus.

Fulton (First Half)—Les Arados—Beck & Stillwell—Conroy & O'Donnell—Sherlock Sisters & Clinton—Hazel Haslam & Co. (Last Half)—Stryker—Wardell & La Costa—Pearl Abbott—Langdon & Smith—Molera Revue.

Palace (First Half)—Turner & Grace—Ector & Dena—Delbridge & Gremmer—Phil. Davis—The Owl. (Last Half)—Sherman & Pierce—Sherlock Sisters & Clinton—Harry Hines—Franklyn Charles & Co.

Warwick (First Half)—Dancing Hagens—"Welcome Home"—Monte & Lyons—Oretta's Hawaiians. (Last Half)—Weston & Marion—Ector & Dena—Clifton & Spartan.

BALTIMORE, MD.

Victoria & Dupre—Harvey & Stifter—Nancy Boyer & Co.—Dave Manley.

BOSTON.

(First Half)—Swain's Cats & Rats—Lillian Calvert—Romair & Ward—Cortelli & Rogers—C. Wesley Johnson & Co. (Last Half)—Plunkett & Romaine—Sheppard & Dunn—"The Love Lawyer"—Frank Ward—Gen. Pisano.

FALL RIVER.

(First Half)—Plunkett & Romaine—Sheppard & Dunn—"The Love Lawyer"—Frank Ward—Gen. Pisano & Co. (Last Half)—Swain's Cats & Rats—Lillian Calvert—Romair & Ward—Cortelli & Rogers—C. Wesley Johnson & Co.

HAMILTON, CAN.

Link & Linko—Simms & Wardell—Bertram May & Co.—Reiff Bros.—"Millraty Revue."

HOBOKEN.

(First Half)—Clifton & Martin—Henry Frey—"Let's Go"—Browning & Davis. (Last Half)—Delbridge & Gremmer—Doris Hardy & Co.—Phina & Co.

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If there were a few more ALBEES and LUBINS, we wouldn't have to die to find a HEAVEN
LEW CANTOR—IRVING YATES, DIRECTORS

NEW ACTS AND REAPPEARANCES

(Continued from Pages 12 and 23)

JACK Mc. COWAN

Theatre—Proctor's 23rd St.
Style—Monologue.
Time—Eighteen minutes.
Setting—One.

Jack Mc. Cowan has a likeable personality and an act of talking, singing and nonsense that is dissimilar to many others in the same line.

In a business suit of blue, he opened with talk, following which he sang "I Wonder Why," not the song of the same title popular about twenty-five years ago.

Different methods of singing "Over There" were then illustrated, the Irish, Jewish and Italian method getting laughs. Nothing in this particular line showing how different people use their hands and walk has been seen since the late George Fuller Golden used to illustrate how you could tell what business or employment various people were engaged in by the way they would shake hands.

Dilating on the Italian method, Mc. Cowan did a recitation about how the Italian sun (son) went down, along the lines used some years ago during the Roger Brothers' popularity when the popular "Just As The Sun Went Down" was parodied to "Just Then the Sun Went Down."

The different way Tanguay, Southern and Chaplin walk and use their hands, was next travestied and used to indicate their former business. This was distinctly reminiscent of Golden.

On a very good violin, handed up from the orchestra, Mc. Cowan played, with exceptional tone, a part of Drdla's "Souvenir" and segued into an Irish air for which he received a good hand.

For an encore, "Nicknames," an exceptionally well written and very well delivered recitation regarding a "kike gob" was a decided hit and the punch of the act.

Mc. Cowan works hard, too hard, in an anxiety to put his material over. The act is there and if more ease of manner and a little less strenuousness were observed, it would not give the impression and feeling of being forced over the footlights. Accomplishing this, Mc. Cowan would do nicely in the better houses.

H. W. M.

NAIDA NORRAINE

Theatre—Proctor's 23rd St.
Style—Singing.
Time—Ten Minutes.
Setting—One.

In a gown of cherry colored velvet, with a bodice of lace net and beads, gold slippers and stockings, tortoise shell comb in her hair which was dressed back, and a string of pearls around her neck, Naida Norraine opened her act with a published ballad. She held her hands clasped in front all the time and swayed from side to side on alternating lines, a bad habit that some vocalists fall into.

Another published ballad followed, Miss Norraine's voice showing no tonal rotundity and consisting mostly of cold head tones lacking in any particular force or sweetness. Neither number was productive of any applause to speak of.

Sole Mia was then sung, partly mezzo and partly in a forced high baritone with a couple of low notes, the transposition from the higher to the lower register and back again being abrupt and not neatly accomplished. At the finale, she forces her high notes to put it over. J. K. Emmet's lullaby was used for the closing number and went just fairly.

Miss Norraine's voice is unsympathetic and inclined to be metallic at times. She furthermore is unbending and lacking in warmth. A smile, a little more personal hand to hand feeling, a little less stiff demeanor and a curtailment of that I-have-studied-and-here-I-am manner, would stand her in good stead.

H. W. M.

LOUIS SEYMOUR

Theatre—Harlem Opera House.
Style—Singing and Talking.
Time—Ten minutes.
Setting—One.

Louis Seymour is a fellow of good appearance and address with a pleasant singing voice. He is evidently from England, judging by his accent and the "H" preceding the word "even." He was well dressed in white flannel trousers, a dark coat and straw hat.

The opening number of his act was delivered mechanically and with no attempt to make the lines tell. This same number was heard at another house the same afternoon at a supper show and was a big hit. Seymour at the night show scarcely received a hand.

Some talk then followed, which is very old over here, and another published number, together with the gag about the girls who used to "kiss me and undress me when I was young," was used and flopped. It, no doubt, is receiving a pension from some annuity fund, for it was old when Joe Miller was a "mewling infant."

The gag about the school teacher kissing a boy because he brought her a pomegranate and that he was saving up for a watermelon, was told by the late George Evans, who used an apple instead of the pomegranate.

A published "Blues" number followed and then came a medley-parody used by quite a few acts. It concluded the offering, which received a fairly good hand.

Seymour took two bows, but, outside of that last medley, it was not on account of his material. He is capable and neat but is sadly in need of another act if he hopes to play anything but the intermediate time.

H. W. M.

ED HILL

Theatre—American.
Style—Artist.
Time—Twelve minutes.
Setting—One.

Just ten cents worth of paint and a few sponges and your worry about the high cost of living comes to an end, intimates Ed Hill as he proceeds to give "Hattie," the latest style in headgear. In fact "Hattie" has a variety of millinery that vies with Florence Walton's gowns. But "Hattie," apparently, doesn't appreciate them, for she is nothing but a few daubs of paint that the artistic hand of Hill has created.

Hill might not be an artist in the true sense of the word, but he has an entertaining and diverting act. On canvas, he daubs what represents a girl and then proceeds to dub her "Hattie." By wiping out certain parts of her hat, he brings another hat into being. A few more daubs and then "Hattie" has another. Meanwhile, he has an interesting line of chatter into which a great deal of comedy is interjected. His act is worth opening intermission at the better houses.

JACK AUSTIN

Theatre—Audubon.
Style—Blackface.
Time—Eighteen minutes.
Setting—One.

Jack Austin is one of those happy-go-lucky blackface comedians that are bound to get a hold on an audience. At this house he went over to one of the best hands of the bill. Austin starts off his offering with a singing effort, the medium being a published number which he put over effectively. He then tells several stories, following which he shows his versatility by playing the piano. In fact, piano-playing is Austin's long suit and his manipulation of the ivories scored heavily. He has a hearty laugh, a good line of chatter and these, combined with his musical ability, insure his act going over at almost any house.

J. Mc.

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BRADY NAMES COMMITTEES

William A. Brady, president of the National Association of the Motion Picture Industry, has announced the appointment of the following committee for the ensuing year:

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In selecting the members of these committees, President Brady, who is an ex-officio member of all committees, has endeavored to enlist those who have been active in the association's affairs, and have indicated their willingness to serve the industry through committee assignment.

P. L. Waters has succeeded Walter W. Irwin as chairman of the executive committee, while practically all of the other chairman have been reappointed in recognition of the splendid services rendered by them. This is especially true of the finance committee, Arthur S. Friend, chairman; the censorship committee, Gabriel L. Hess, chairman; fire prevention committee, J. E. Brulatour, chairman; membership committee, W. R. Rothacker, chairman; film theft committee, H. Minot Pitman, chairman; transportation committee, P. H. Stilson, chairman, and the

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Monday Evening, October 18
GEO. M. COHAN'S COMEDIANS
in the New Musical Comedy
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Mr. Cohan in the title role

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Throop Ave.
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THIS WEEK
Stone & Pillard
Next Week—JOY RIDERS
EVERY SUNDAY 2 BIG CONCERTS

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Ralph Avenue and Broadway

"Jingle Jingle"
Next Week—HITS AND BITS

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Jay nr. Fulton St. Mat.
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Mischief Makers
Wrestling Every Thursday Night
Direction—GEORGE BOTHNER
EVERY SUNDAY 2 BIG CONCERTS

Casino Theatre

This Week

Step Lively Girls
Next Week—AL REEVES JOY BELLES

law committee, Nathan Vidaver, chairman.

A new committee has been created under the title of the legislative committee, which will take over the work of the former Sunday opening committee, with Charles C. Pettijohn chairman. The membership includes Nathan Vidaver, Arthur S. Friend, Harry Schwalbe, John M. Quinn, R. H. Cochrane and Gabriel L. Hess.

Previous to the recent annual meeting of the board of directors, President Brady announced the appointment of a vigilance committee, with James R. Quirk as chairman, and a committee on the Buenos Aires exposition, of which Albert E. Smith is chairman.

START FILM SALES SCHOOL

The Famous Players-Lasky Corporation will shortly open at its home office a school of salesmanship for the intensive training of film salesmen. This progressive innovation has been contemplated by Famous Players-Lasky executives for some time, and many weeks have been devoted to the perfecting of the plans.

The first class will open on Monday, October 11, and will be in charge of Fred C. Creswell, called to the home office from his duties as field sales supervisor to organize the school. Mr. Creswell first spent several weeks in some of the largest industrial establishments in the country, such as the National Cash Register Company at Dayton, Ohio, making a careful study of the methods employed by those companies in conducting their sales schools. With the information and data there obtained he has been working out the details of the proposed Famous Players-Lasky school. In this work he has had the active co-operation of General Sales Manager S. R. Kent, who is largely responsible for the establishing of the school and he also has had the benefit of the counsel of President Adolph Zukor and H. D. H. Connick, chairman of the finance committee, both of whom have given the matter much attention.

That men from other lines of business shall enter the school—especially those to whom the motion picture business holds an attraction—is particularly desired. In fact, it is this class of men, preferably between the ages of 25 and 35, who have had sales experience and who possess the requisite qualifications of personality that will furnish the majority of the students. It is not to be inferred from this, however, that men now in the organization are to be barred from the benefits of the school. On the other hand, district and branch managers have been notified that they may designate one man from each of the branch exchanges to attend the first class, thus the better qualifying the fortunate appointee for promotion.

The course of the school is to be of four weeks' duration, at the end of which period a new class will be started. Regular sessions will be held every week day and tests and examinations, both oral and written, will be a feature. The students will be instructed not only in the workings of the sales department, but in the production, laboratory, advertising, exploitation, accounting and other departments of the business. Special attention will be given to the history of the Famous Players-Lasky Corporation as well as that of its competitors. In fact, nothing which the thoroughly trained salesman needs will be overlooked. There will be daily talks given by officials of the company, including Mr. Zukor, Mr. Lasky, Cecil B. DeMille, Al Lichtman, general manager of distribution; General Sales Manager Kent, George Fitzmaurice and all the heads of departments at the home office.

The school will be held in a spacious room on the fourth floor of the building at 485 Fifth avenue, the entrance being at 16 East Forty-second street. This room has been fully equipped with desks and other appurtenances of the class room.

LEIBER INTO LEXINGTON

Fritz Leiber, who is to make his debut as a Shakespearean star this season, will play his New York engagement at the Lexington Theatre, commencing Monday, December 27. He will open out of town this month.

ROUTES OF BURLESQUE SHOWS

COLUMBIA WHEEL

Al Reeves Joy Bells—Columbia, New York, 25-30; Casino, Brooklyn, Nov. 1-6.
 Abe Reynolds Revue—Gayety, Toronto, Ont., 25-30; Gayety, Buffalo, Nov. 1-6.
 Best Show in Town—Jacques, Waterbury, 25-30; Miners' Bronx, New York, Nov. 1-6.
 Bostonians—Gayety, Boston, 25-30; Grand, Hartford, Conn., Nov. 1-6.
 Bowery—Gayety, St. Louis, 25-30; Columbia, Chicago, Nov. 1-6.
 Bon Tons—Empire, Albany, 25-30; Gayety, Boston, Nov. 1-6.
 Big Wonder Show—Orpheum, Paterson, 25-30; Majestic, Jersey City, Nov. 1-6.
 Dave Marlon's Own—Lyric, Dayton, 25-30; Olympic, Cincinnati, Nov. 1-6.
 Ed Lee Wrothe's Best Show—Gayety, Detroit, 25-30; Gayety, Toronto, Ont., Can., Nov. 1-6.
 Flashlights of 1920—Palace, Baltimore, 25-30; Gayety, Washington, Nov. 1-6.
 Follies of the Day—Gayety, Washington, 25-30; Gayety, Pittsburgh, Nov. 1-6.
 Folly Town—Gayety, Omaha, 25-30; Gayety, Kansas City, Nov. 1-6.
 Girls de Looks—Star & Garter, Chicago, 25-30; Gayety, Detroit, Nov. 1-6.
 Girls of the U. S. A.—Gayety, Buffalo, 25-30; Gayety, Rochester, Nov. 1-6.
 Girls from Happyland—Empire, Newark, 25-30; Casino, Philadelphia, Nov. 1-6.
 Golden Crooks—Stamford, Conn., 27; Park, Bridgeport, 28-30; Empire, Providence, Nov. 1-6.
 Hip Hip Hooray Girls—Grand, Hartford, 25-30; Jacques, Waterbury, Conn., Nov. 1-6.
 Hits and Bits—Hurtig & Seamon's, New York, 25-30; Empire, Brooklyn, Nov. 1-6.
 Harry Hastings' Big Show—Olympic, Cincinnati, 25-30; Star & Garter, Chicago, Ill., Nov. 1-6.
 Jollities of 1920—Gayety, Pittsburgh, 25-30; Park, Youngstown, O., Nov. 1-3; Grand, Akron, 4-6.
 Jack Singer's Own Show—Park, Youngstown, 25-27; Grand, Akron, 28-30; Star, Cleveland, Nov. 1-6.
 Jingle Jingle—Empire, Brooklyn, 25-30; Empire, Newark, Nov. 1-6.
 Lew Kelly Show—People's, Philadelphia, 25-30; Palace, Baltimore, Nov. 1-6.
 Liberty Girls—Empire, Toledo, 25-30; Lyric, Dayton, O., Nov. 1-6.
 Mollie Williams' Own Show—Columbia, Chicago, 25-30; Berchell, Des Moines, Iowa, Nov. 1-6.
 Maids of America—Berchell, Des Moines, Iowa, 25-30; Gayety, Omaha, Nov. 1-6.
 Million Dollar Dolls—Gayety, Montreal, Can., 25-30; Empire, Albany, Nov. 1-6.
 Powder Puff Revue—Star, Cleveland, 25-30; Empire, Toledo, Nov. 1-6.
 Peek-a-Boo—Casino, Philadelphia, 25-30; Hurtig & Seamon's, New York, Nov. 1-6.
 Parisian Whirl—Empire, Providence, 25-30; Casino, Boston, Nov. 1-6.
 Roseland Girls—Gayety, Rochester, 25-30; Bastable, Syracuse, Nov. 1-3; Gayety, Utica, 4-6.
 Rose Sydel London Belles—Majestic, Jersey City, 25-30; Perth Amboy, Nov. 1; Plainfield, 2; Stamford, Conn., 3; Park, Bridgeport, Nov. 4-6.
 Social Maids—open 25-30; Gayety, St. Louis, Nov. 1-6.
 Step Lively Girls—Casino, Brooklyn, 25-30; People's Philadelphia, Nov. 1-6.
 Sporting Widows—Gayety, Kansas City, 25-30; open Nov. 1-6; Gayety, St. Louis, 8-13.
 Town Scandals—Casino, Boston, 25-30; Columbia, New York, Nov. 1-6.
 Twinkle Toes—Miner's Bronx, New York, 25-30; Orpheum, Paterson, Nov. 1-6.
 Victory Belles—Bastable, Syracuse, 25-27; Gayety, Utica, 28-30; Gayety, Montreal, Can., Nov. 1-6.

AMERICAN WHEEL

All Jazz Revue—Empress, Cincinnati, 25-30; Lyceum, Columbus, Nov. 1-6.
 Bathing Beauties—Gayety, Newark, 25-30; Reading, Pa., Nov. 4; Grand, Trenton, 5-6.
 Beauty Trust—Olympic, New York, 25-30; Gayety, Newark, Nov. 1-6.
 Beauty Revue—Empire, Cleveland, 25-30; Avenue, Detroit, Nov. 1-6.
 Broadway Belles—Grand, Worcester, 25-30; Plaza, Springfield, Nov. 1-6.
 Big Sensation—Englewood, Chicago, 25-30; Standard, St. Louis, Nov. 1-6.
 Cabaret Girls—Penn Circuit, 25-30; Gayety, Baltimore, Nov. 1-6.
 Cute Cuties—Reading, Pa., 28; Grand, Trenton, N. J., 29-30; Bijou, Philadelphia, Nov. 1-6.
 Follies of Pleasure—Gayety, Milwaukee, 25-30; Haymarket, Chicago, Nov. 1-6.
 French Frolics—Lyceum, Columbus, 25-30; Empire, Cleveland, Nov. 1-6.
 Girls from Joyland—Star, Toronto, Ont., 25-30; Academy, Buffalo, Nov. 1-6.
 Girls from the Follies—Cadillac, Detroit, 25-30; Englewood, Chicago, Nov. 1-6.
 Grown Up Babies—Standard, St. Louis, 25-30; Century, Kansas City, Nov. 1-6.
 Hurly Burly—Majestic, Scranton, 25-30; Armory, Binghamton, Nov. 1-3; Auburn, 4; Niagara Falls, 5-6.
 Jazz Babies—Gayety, St. Paul, 25-30; Gayety, Milwaukee, Nov. 1-6.
 Joy Riders—open 25-30; Gayety, Brooklyn, Nov. 1-6.
 Kewpie Dolls—Plaza, Springfield, 25-30; open, Nov. 1-6; Gayety, Brooklyn, 8-13.
 Kandy Kids—Gayety, St. Paul, 25-30; Gayety, Milwaukee, Nov. 1-6.

Lid Lifters—Gayety, Minneapolis, Nov. 1-6; Mischief Makers—Star, Brooklyn, 25-30; Empire, Hoboken, Nov. 1-6.
 Monte Carlo Girls—Bijou, Philadelphia, 25-30; Star, Brooklyn, Nov. 1-6.
 Naughty Naughty—Gayety, Louisville, 25-30; Empress, Cincinnati, Nov. 1-6.
 Pat White's Gayety Girls—Trocadero, Philadelphia, 25-30; Majestic, Scranton, Nov. 1-6.
 Parisian Flirts—Cohen's Newburg, 25-27; Cohen's Poughkeepsie, 28-30; Howard, Boston, Nov. 1-6.
 Puss-Puss—Century, Kansas City, 25-30; St. Joseph, Mo., Nov. 1.
 Razzle Dazzle—Empire, Hoboken, 25-30; Cohen's Newburg, Nov. 1-3; Cohen's Poughkeepsie, 4-6.
 Round the Town—Academy, Buffalo, 25-30; Cadillac, Detroit, Nov. 1-6.
 Record Breakers—Avenue, Detroit, 25-30; Academy, Pittsburgh, Nov. 1-6.
 Some Show—Park, Indianapolis, 25-30; Gayety, Louisville, Nov. 1-6.
 Social Follies—New Bedford, 25-27; Fall River, 28-30; Grand, Worcester, Mass., Nov. 1-6.
 Stone & Pillard's—Gayety, Brooklyn, 25-30; Olympic, New York, Nov. 1-6.
 Sweet Sweetie Girls—Howard, Boston, 25-30; New Bedford, Mass., Nov. 1-3; Fall River, Nov. 4-6.
 Tittle Tattle—Auburn, 28; Niagara Falls, 29-30; Star, Toronto, Ont., Nov. 1-6.
 Tiddle de Winks—Haymarket, Chicago, 25-30; Park, Indianapolis, Nov. 1-6.
 Tempters—Gayety, Baltimore, 25-30; Folly, Washington, Nov. 1-6.
 Tidbits of 1920—Folly, Washington, 25-30; Trocadero, Philadelphia, Nov. 1-6.
 Whirl of Mirth—Academy, Pittsburgh, 25-30; Penn Circuit, Nov. 1-6.

BUYING ENGLISH THEATRES

LONDON, Oct. 21.—Both English and American film men are interested in a powerful syndicate which is buying provincial theatres to turn them into cinemas. High railway rates and charges for hotel and lodging house accommodations are effecting touring theatrical companies, and provincial theatres do not take as much money in proportion to their expenses as cinemas.

It is stated that one theatrical magnate identified with many London successes has withdrawn his capital from some theatrical enterprises to invest it in the moving picture business.

In the past two years seven theatres in London have been converted into cinemas, one is being converted, and two of the best known of London variety theatres will be opened as cinemas in the new year.

The object of the leaders of the movement to convert provincial theatres is to insure the exhibition of pictures in which they are financially interested. Begun in the United States, there is a world movement on the part of groups of producers to secure theatres in which only their films or such as they may approve may be shown. Here as in the United States the cinemas are getting into the hands of the financiers who back productions as well as exhibitions.

MUST PAY TAX ON PASSES

MONTREAL, Oct. 21.—Persons entering a place of amusement even without buying a ticket, but by means of a pass, or through the compliance of the management of the theatre or of an employee, must pay the amusement tax, declared Recorder Semple when giving judgment in the case of the City versus Joseph Jette and the same plaintiff against Junita Brindle this week.

The cases were joined for the purposes of evidence and argument. Jette is the ticket collector at the "Canada," a moving picture house, and the woman is the ticket seller. He is accused of having allowed a person to enter the theatre without paying the amusement tax, and the defendant Brindle is accused of having been a party to the offence.

The Recorder made it quite clear that persons who, with complimentary tickets or passes, or by invitation, whether written or verbal, attend any performances in any place of amusement must pay the amusement tax as determined by the statutes of the province. In that respect they are in a position corresponding in every way with the person who, wishing to pay for his admission ticket, cannot secure it unless he pays the sum required by the law as the amusement tax upon the price of the admission ticket.

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WM. K. WELLS, Pilot

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HELEN RIKHOFF

INGENUE SOUBRETTE

SAM HOWES JOLLITIES, 1920

LILLIAN NORWOOD

SOUBRETTE

SAM HOWES JOLLITIES OF 1920

LEW TURNER

JUVENILE

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JACK SHUTTA

TRAMP COMEDIAN

DIFFERENT FROM OTHERS

WITH GIRLS FROM JOYLAND

"DEARIE" LOOKS A WINNER

PHILADELPHIA, Oct. 22.—Lee Morrison's "Dearie" proved a good bet among musical shows here last week. When it has been running a little longer on the theatrical track and the trainers have given it a bit more speed and form, it ought to be a sure thing. Even though it hasn't stuck its stride completely, yet the audiences here were willing to acclaim it a winner, for judging by the applause when it let loose on the stretch this musicalized version of "Wildfire" got safely across the tape of popular approval. It hasn't many "past performances," it seems, but its promises are large, with the smoothness that comes from repetition.

John P. Wilson, who made the musical comedy scenario from the racing comedy by George Broadhurst and George V. Hobart, in which Lillian Russell made her last starring venture, has refrained from the drastic metamorphosis which most makers-over of comedy and farce seemingly think necessary to turn them to the musical comedy stage. He has kept the mild and obvious suspense that characterized the original retaining the main elements of the plot and much of the piquant phraseology of the dialogue. But it is suspense just the same and rather refreshing after the chaos of situations and irrelevant eruptions which have been traits of similar made-over stage plays.

Thus are stressed the melodramatic story of the Kentucky girl who runs a racing stable "incog," the attempt of a rival to "throw" the race on which depends not only her own fortune but also the happiness of her sister and future brother-in-law, and the clever device by which she turns approaching defeat into a victory for her colors. Complicating the story is the well-meant attempt of the rich westerner, who is in love with her, to "break" her stables in the belief that he is injuring the villain. Co-ordinate to this main love affair is that of the sister and the son of the reformer, who is pressing an anti-betting bill through the Legislature.

Sentiment is mostly played up in the songs for which Wilson and Malvin Franklin wrote the lyrics and for which Franklin provided some agreeable music, introduced at intervals. One of the songs, "Dearie," sung by Letty Yorke, who plays the sporting girl, and John Merkyl, who is cast as the bluff western lover, made a decided hit. Another hit was registered by "My Easy Riding Man," sung by Primrose Semon, as a "mulatto maid," with a moving background of chorus girls as jockeys, bookies and track fans. Miss Semon is a decidedly clever dancer.

Arthur Conrad, as the jockey who rides the horse to victory, was also good in his dancing, especially in cake walking with Miss Semon. The blackface Plantation Four, re-enforced by Mr. Conrad and Will Archie, who has his original role of the stable boy, were concerned in a delightful crap game. Archie's comedy was very funny, and he and John Roung, the old time and always humorous musical comedy favorite, did a hilarious boxing turn.

"Dearie" is decided without any great elaborateness, but with pleasing effects. Its chief charm is its unostentatious quality, which is refreshing in a period when pretentiousness is a rule.

BEDINI TAKES HOUSE

Jean Bedini has taken over the Freeport Fight Club for Saturday night vaudeville. Each week he will present a bill of eight acts. It is said Bedini has remodeled the arena at a cost of nearly \$10,000.

Typical Topical Tales**ETHEL COSTELLO**

DANCING INGENUE

WITH "BEST SHOW IN TOWN."

JACK PILLARD

DOING STRAIGHT WITH STONE AND PILLARD

PHILLY SEES "LADY BILLY"

PHILADELPHIA, Oct. 23.—"Lady Billy," the Henry W. Savage production, with Mitzi, has opened here at the Garrick and is reported to be due for Broadway as soon as a house can be found to shelter it.

The book of "Lady Billy" is by Zelda Sears. As for the music, average about hits that off. The composer, Harold A. Levey, is said to be new and young, but there seems nothing very radical about his touch, which one somehow expects these days of the new and the young.

Mitzi has personality, and it stands her in good stead. Not that she hasn't also legs, and so on. But the personality is what does the trick. When she comes on the stage she easily distracts even the most devotedly feminine attention from even the most nifty gowns of the other players. As the star herself does not, except in a single instance, wear beautiful clothes, this is a compliment beyond which it seems difficult to go.

Nevertheless, the general attractiveness of the ensemble must not be understressed in "Lady Billy." The stage is not crowded with girls, but the appereling of the eight or ten or twelve catches the eye. Only there has been a distinct effort to keep to a kind of story, and costumes are not flung on and off every few minutes.

"Lady Billy" does not compete with the whole gamut of musical shows. There will be more lavish displays of material things in other more spreadeagle productions. But in this musical romance Henry W. Savage hasn't tried to compete with a circus. He has Mitzi, and he has found a pretty fair vehicle for her, and surrounded her with people who do her no discredit. Some can sing, some can dance, some look extremely alluring, some can even act. As for the star herself, billed (no pun, that) as a prima donna comedienne, the thoughtful audience will undoubtedly underline the comedienne equipment, and let the prima donna part go at that.

As Lady Billy's butler, companion and chaperon, Sydney Greenstreet was good.

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"TRANSPLANTING JEAN" PLEASING

BOSTON, Oct. 23.—The new play that came here from Chicago recently entitled "Transplanting Jean," is getting a fairly good reception, is scheduled to go into New York as soon as a house can be secured, as it is figured that Arthur Byron and Martha Hedman will be sufficient of a draw, in addition to the play's good qualities, to put it over.

"Transplanting Jean" was adapted by Hallen Thompson from the French comedy "Papa," by Robert de Flers and G. A. de Caillavet, which was produced at the Gymnase, Paris, on February 11, 1911.

An English version entitled "Dad" was produced at the Playhouse, London, on November 4, 1911, but the adapter, John Kendall, made the sad mistake of turning the characters into Englishmen and Englishwomen; furthermore, the comedy was "judiciously Englished, not merely in language but in the more important matter of the conventions"; and so the elderly Don Juan took leave of some of his old flames by telephone. Cyril Maude played the father, Kenneth Douglas the son, Alexander Carlisle the sweetheart.

Hallen Thompson has been shrewder and more sensible in his adaptation, for the characters are inherently, indisputably French.

The elderly Don Juan, laughed at by a light skirt, suddenly remembers that he has a son whose mother he did not marry; it is time to settle down and look after this son, whom he has not seen for twenty years, though he has provided for him by giving him a farm in Languedoc. The father visits the village, talks with the good abbe, another Abbe Constantin, and leaves hurriedly, having arranged that Jean should go to Paris, not having seen the young man.

In Paris the count farewells lightly his latest easy conquests; he has set his house in order; he has recognized his fatherhood and given the boy his name and a title. But Jean is ill at ease. He misses Naima (Georgina in the original). He tells his father he wishes to marry her. The father forbids the marriage, saying that her father was a swindler. There is a stormy scene. Jean leaves the house.

And then Naima comes from the village to tell the count that she cannot marry Jean, because, poor, she was tempted to become the mistress of a middle-aged and wealthy neighbor. The scene in which the count's suspicion and aversion are turned into admiration by her artless story is only one of the many features of a comedy in which the interest and amusement never flag.

The count goes with Naima and Jean to the village. Unconsciously the count has fascinated the girl. Jean is too contented with the quiet life for her. He realizes this, knows that she will be happier as his father's wife. He makes the sacrifice.

DEATHS

PHILIP K. MINDIL, one of the best press agents that New York turned out in the last ten years, and who had been in charge of the dramatic news department of the *Tribune*, died last Saturday after a long illness at his home, 451 West Thirty-fourth street. He was born in Philadelphia in 1874, and engaged in newspaper work at the age of eighteen. He was connected at some time or other with all the leading newspapers in New York, several in Chicago, and was formerly owner and publisher of *Vanity Fair*. His newspaper experi-

ence was wide, while he had unusual attainments along dramatic and musical lines.

Mindil was a pioneer in publicity and the innovations which he introduced into this field form the basis of the influence that the business now wields. His acquaintance among the members of the theatrical and musical profession were many and his information concerning the news of the stage was most extensive.

Since last April Mr. Mindil had been confined to his bed with dropsy. He is survived by his widow, formerly Rosemonde West, of Chicago. One son, Philip K. Mindil, Jr., was killed in France two years ago.

Mr. Mindil was one of the five founders of the Friars. He also was a member of the Green Room Club, and past master of Pacific Lodge, F. & A. M.

JAY RIAL, press agent for the Ringling Brothers and Barnum and Bailey circus, one of the best known and most popular men in the profession he helped to elevate, died last Wednesday after a three days' illness of pneumonia at Winston-Salem, N. C. Rial was the successor of the famous Tody Hamilton and was known to every circus man in America. Those performers at one time known as "freaks," but who, through his efforts mainly, have of late years, been known by a more friendly and less offensive name, were particularly attached to him. Although a circus man and a "mixer" all his life, Rial was an extremely religious man and was marked among his associates for his kindly spirit and generosity. He was quite wealthy, owning considerable property in Chicago and other western cities.

OLIVER DOUD BYRON, one of the best known tragedians of the American stage thirty years ago, died last week at his home in Long Branch, N. J. He had supported Edwin Booth, J. H. Hackett, Mrs. Scott Siddons and other famous stars. His son, Arthur, played last season in "Tea for Three," and is now filling an engagement in Boston.

LETTER LIST

GENTLEMEN	Behauser, John	Howard, Jessie
Bryant, Billy	Schultz, Victor	Hilton, Rosemary
Boris, Bill	Slater, Jack	Johnson, Neta
Borg, Albert	Seymour, Harry	King, Alma
Blackstone, Great	& Anna	Laurel, Mildred
Doyle, Chas. H.	Simon, W. C.	Lawrence, Alda
Devere, Mitty	Stewart, Chas.	Lata & Newman
Diderichsen, Sage	Witts, Jack	Lawler, Pearl
Fletcher, Leonard	Young, Harry B.	Maywood, Etta
Faust, Victor	Young, Robt. C.	Martin, Beth
Forth, Allen	LADIES	Martin, Mae
Fox, Edw.	Allison, Ruth	Meadell, Alice
Henry, Frank	Arnold, Theresa	Oderlin, Ida May
Hoffman, Dave	Bernard, Grace	Oldham, Althea M.
Knapp, Chas.	Brandon, George	Page, L.
Kall, David	Bennett, Billie	Linaud, Lena
Kennedy, Jas.	Buttner, Bettina	Pelletier, Lucille
Lawrence, Robt.	Brown, Norma	Richards, Lillian
B.	Carey, Violet	Raymond, Linnie
Laddy, Jas.	Crawford, Beatrice	Russell, A.
La Berger, Eugene	Clark, Josie	Roman, Mabel
Lefever, Geo.	Case, Rita	Royden, Virgie
McDonough, Phil	Devoe, Anna	Roberts, Miss E.
Millietta, The	Donnelly, Elsie	Stewart, Louise
Manson, Harry	De Voe, Sadie	Stempel, Kath-
Marsh, L.	Bunham, Berne	erine
Morganstein, Billy	Dean, Phyllis	Starr, Blanche
Mandel, Harry	Emmett, Rose	Stewart, Nancy
Nordstrom, Leroy	Ferguson, Elsie	Usher, Fannie
Naden, Lew	Ferguson, Agnes	Wallace, Billy
O'Connor, Eddie	Gray, Ellinore	Ward, Fannie
Prior, Ermie	Harris, Louise	Wagner, Mrs. M.
Russell, A.	Haight, Lola	Warner, Jeanette
Raymond, Great	Hastings, Ruth	Williams, Irene

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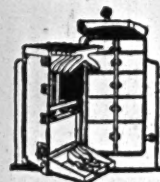
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